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FORM AND FREEDOM IN WORSHIP

By Clarence Seidenspinner

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FORM AND FREEDOM IN WORSHIP

BY
CLARENCE SEIDENSPINNER



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To
My Mother and Father
and
My Wife

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PREFACE

WHEN I became interested in public worship there was no available manual to help the modern Protestant minister in the preparation of his liturgical forms and materials. Nor has any such manual been published in the intervening years. Many books on the subject of worship appeared and many of them have been of inestimable help to me. Yet none of them presented the particular combination of materials that seemed to me desirable. Hence I have been moved to write my own book, born of the deepest interest in the subject, continuous experimentation and practice in my own church, and no little reading, conversation and observation.

I wanted a book that correlated three aspects of the field of worship:

1. It must relate worship to modern life. This must be the clear point of view running throughout the entire discussion. All liturgical forms and materials must be examined in its light. Worship must be kept as vital as the other living arts.

2. It must briefly summarize the Christian heritage of worship. This knowledge I found only in the histories of worship and in the source materials. Yet a manual for contemporary liturgical craftsmen ought to recapitulate this material, for it is futile to experiment without some knowledge of one's liturgical antecedents.

3. The book must really be a manual. It must contain practical and detailed suggestions for the craftsman on the

arrangement of services, the composition of prayers, collects and litanies, the selection of liturgical materials, the outlining of sermons and the use of the church building. This results in a tripartite pattern for the book.

I am indebted to all who have written in this field, particularly to Dr. Vogt and Dean Sperry; to all who have given their kind permission to include materials; and to my wife for her valuable counsel and her personal help in the preparation of the manuscript.

C. S.

PART ONE
THE PRESENT SITUATION

*Some work of noble note may yet be done
Not unbecoming men that strove with Gods.*
— Tennyson's "Ulysses"

CHAPTER ONE

THE PRESENT SITUATION

And no man putteth new wine into old bottles; else the new wine will burst the bottles, and be spilled, and the bottles shall perish. But new wine must be put into new bottles; and both are preserved.

LUKE 5:37-38

THESE WORDS reveal something of the glory of Jesus. He was quick to recognize the need for a new life form in the kingdom of God. Old habits and ideals had passed away; all things had become new in that cooperative social order whose vibrant life was controlled by the will and love of the Father-God. Jesus was also quick to recognize the need for new intellectual and devotional patterns to nourish the new life form. The old intellectual and aesthetic symbols of the law and the temple had lost their youthful vigor. The old devotional patterns failed to express for the citizen of the new kingdom his deepest fellowship with God. "It hath been said to them of old, . . . but I say unto you. . . ."

The new and glowing symbol was drawn from the common life. Yahweh had been pictured as the Lord of creation, the Lawgiver, the Judge, the Lord of unconquerable hosts; but Jesus spoke of God as a Father. Everyone knew what he meant. There was nothing esoteric about the symbol, nothing that needed further explanation. Men might not agree with this succinct delineation of God, but they made no mistake about the meaning of fatherhood. It was a new symbol for the new kingdom.

The new devotional pattern was as pointed and immediate in its expression as was the new symbol. It was the prayer, "Our Father, who art in heaven." Again the language and imagery were drawn from the common life. Everyone knew what he was saying when he offered this prayer to God. Nothing needed explanation on a mythological basis. It was a clear, simple, frank devotional pattern for the new age. It was a new bottle to hold the rich wine of the kingdom of God.

Much the same approach was made during the creative periods of Christian history. The emerging life form of the church and the kingdom needed continuous nourishment by nascent intellectual and devotional patterns. Theology has never finally been written; the liturgy has never been completed. Both may remain dormant for long periods of time, but a fresh outburst of creative energy at once finds expression in new forms. The fourth and fifth centuries teemed with theological and liturgical activity; the eighth century witnessed the fusion of Roman and Gallican usage; and even while the Council of Trent was making its final revisions of the mass as the result of counter-reformation, the reformers themselves were bringing into being a bold new liturgy, born out of the common life of sixteenth century Europe. Whenever a religious awakening has occurred, it has been accompanied by a revision of the liturgy. The new life form needs always to be nourished by new intellectual and devotional patterns.

It is in such a spirit that this book is presented. A new life form is emerging in America, perhaps in the world. Unless the church can offer liturgical sustenance for this life form, men are likely to seek their intellectual and emotional satis-

factions entirely in secular art and literature. It will not help the situation at all to sentimentalize over the old and lovely ways, to return with nostalgic yearning to

. . . old, unhappy, far-off things,
And battles long ago.

These memoried and often blessed patterns may continue to exercise their charm upon us, but we dare not believe that they contain the strong wine which will fit us for religious living in the world today. To offer them to modern man is likely to prompt a sacrilegious "Oh yeah?" Modern man prefers the vigorous murals of a Diego Rivera to the polite allegorical muses of Puvis de Chavannes. And when he is sick he turns to the precise ministrations of modern medicine, with not a thought in his head about the pharmacopoeia of the alchemist. Why, then, should he turn antiquarian in his religious expression?

What shall the new liturgical patterns be like? Certainly they have not become at all definitive. No one knows what the new worship is going to be in its final forms of expression. There are experiments, however, and tendencies and tentative emerging forms and principles which suggest the possibilities of the future. The new wine is already bursting the old bottles; of that we may be sure. The exploration of these new forms and possibilities constitutes the material of this book.

II

The public worship of Protestantism has greatly improved during the past twenty years. At long last we awakened to the fact that often our services were without any apparent significant form. Certain elements, such as the sermon,

might be vital, but the service as a whole was likely to be nondescript. Our aesthetic sensibilities were irritated by the bizarre, the crude, the ugly in worship. Our sincerity was often disturbed by the presence of forms and materials which seemed unreal. Our desire to feel at home in a church building of beauty and meaning was unsatisfied. And we had the ghost of a suspicion that since God himself was form, pattern, order, these poorly ordered services were inadequate instruments by which to have fellowship with him. We then began to improve our Protestant worship.

We owe an incalculable debt of gratitude to Von Ogden Vogt and Willard L. Sperry for their early help in our difficulty. Dr. Vogt's book, *Art and Religion*, was a milestone in the improvement of Protestant worship. He pleaded for the recognition of the aesthetic aspects of religion and the religious aspects of art. He pointed out the fact that the great lack of Protestantism is not intellectual and moral but artistic and cultural. Beauty is one of the categories of value along with goodness and truth, and the religion of the new age must seek to achieve all three. Dr. Vogt's discussion embraced such varied phases of the problem as the relation between a civilization and its art, the nature of the aesthetic and the religious experience, the unity between art and religion, the nourishment of the religious spirit by means of the established cultus and the priestly offices of the church, the basic order of the liturgy, and various matters concerning the church building itself. His discussion springs from a broad, humanistic background and a spirit alert to sense the religious possibilities of the new age.

Dean Sperry pleaded for reality in worship. Indeed this was the title of his book, which has now become one of the

classics in the literature regarding worship. It presents a thorough analysis of the liturgical transaction. Who goes to church and why, and what happens to the soul during the experience of corporate worship? What factors in the ordering of public worship increase the reality-feeling of man's communion with God and what factors thwart it? How can the minister increase the reality-feeling of worship in the forms already at his disposal? These are the fundamental topics which Dean Sperry discusses.

Other books on the subject of worship presently made their appearance. Dr. Vogt published a second volume, *Modern Worship*, in which he developed his conception of worship as the celebration of life and then discussed some of the technics and materials of worship. Dr. Charles Clayton Morrison wrote about *The Social Gospel and the Christian Cultus*. Professor G. A. Johnston Ross delivered the Merrick lectures for 1926 on *Christian Worship and Its Future*. Dr. Howard Brinton discussed *Creative Worship* in his 1931 Swarthmore lecture and pointed out the worship values in the Quaker practice of corporate silence. Edwin A. Goldsworthy published his *Plain Thoughts on Worship* and discussed some of the practical matters which make for more effective services. Professor Bernard Eugene Meland, in *Modern Man's Worship*, gave an excellent account of contemporary European experimentation. Dr. Albert W. Palmer has recently given us some practical counsels on *The Art of Conducting Public Worship*. Helpful books from Europe have also appeared in America: *The Spirit of Worship*, by Friedrich Heiler; *Worship*, by Evelyn Underhill; *The Art of Worship*, by Percy Dearmer; and *A History of Christian Worship*, by Oscar Hardman.¹

The result of all this discussion has been a return to historical sources in the attempt on the part of the Protestant church to achieve significant form in worship. In this attempt it shared with the whole church, for while Protestants were turning to Anglican, Lutheran and Roman sources, Anglicans and Romans were exploring the very early liturgical practices. Professor Heiler points out that the recent Benedictine reforms not only bring to light the liturgical treasures of the past, but also seek to renew the living spirit of worship by a return to the liturgical ideals of the early church.²

If contemporary style is nondescript we may take comfort in the great historic styles and turn to them in our need. That is the basis of all style revival and that is the basis for our present return to historical sources in worship. This return has resulted in a mushroom growth of Gothic architecture, in the revival of ecclesiastical symbolism and in the adoption by free churches of the liturgical materials of Constantinople and Rome, Canterbury and Wittenberg.

The best that can be said for this general movement toward the past is that once more our worship has good form. The style is no longer nondescript; it is beautiful and aesthetically satisfying. The Akron church may be chaotic but the Gothic church has form, dignity and beauty. The austerity of the meetinghouse or the geometric bric-a-brac of the corner church may be sterile, but the historic symbol has meaning for the initiated. The preliminary exercises of free church worship may be banal, but the sonorous reading of Morning Prayer is acceptable. Our corporate worship no longer insults our sense of beauty, for the return to historical sources has restored good form in the liturgy and in its setting.

Increasing numbers of people are discovering, however, that these forms bear little relation to contemporary American life. They may be ever so noble and austere but their beauty is of yesterday. They do not reflect the rich stream of life in which people live and work today.

It is doubtful whether Dean Sperry and Dr. Vogt visualized, at the time they wrote their books, this wholesale return to antiquity, this widespread style revival. Both had made tentative suggestions that the new age demanded new forms. Dr. Vogt declared that in the new age religion will have new things to say and will be alert for new forms through which to speak.³ He affirmed his faith in the possibility of a modern cultus, refuted some of the psychological arguments against it, and suggested that we begin simply by unifying our service, giving care to the details of its ceremonial and utilizing the opportunities presented by special occasions.⁴ Dean Sperry wrote that "tradition must yield to truth, whatever the pain and cost. Better a real service, however poverty-stricken and meager its vehicles, than a traditional service which is felt to be untrue, whatever its magnificence and its sanctions in history."⁵ In his discussion of this matter, however, he did not deal with new patterns for the new age, but rather with the reality-factors latent within the forms now at our disposal.

The total result of this experimentation has been to relate worship more closely to the canons of beauty, but also to produce a discrepancy between the liturgy and the common life. Modern man is restless in the worship of his church because its devotional patterns are foreign to the world in which he lives. That is the present situation.

III

The modern American daily looks out upon an unfolding panorama — sleek trains gliding across the prairies, great blast furnaces belching their fury into the night, towering buildings whose tops seem to dream with white stars in the purple of evening, and everywhere, racing north, south, east, west, ten, twenty, a hundred miles or more, myriads of gleaming cars.

If one has any doubt as to what the contemporary scene is like, he has only to scan the pages of Charles and Mary Beard's volume. Here is "America in Midpassage." Here is the story of the golden age of prosperity when the lords of creation reigned in triumph with Calvin Coolidge; the crash of the market in '29, the disillusionment, the fatal detonation that marked the end of an era; the coming of the New Deal with the interplay of Court, Congress and President; the people's mandate, the second term, labor's adolescence. Here is the story of seething currents of play and culture: movies and propaganda, radio with Charley McCarthy and the N.B.C. symphony orchestra, the federal theater bringing drama to the people, novelists polite and realistic, poetry leaping with the hot lyricism of the common life, music and dancing and miles of new pictures and buildings the like of which the sun has never seen before. Here are brought into a single vortex the swirling, rushing currents of American life.

Or one might listen to the balanced cadences of Carl Sandburg as he takes one through the streets of the husky "City of the Big Shoulders," to the prairie land of the "Cornhuskers" and the "Slabs of the Sunburnt West," to the cities

of "Smoke and Steel" and the little country towns where the moon can "make a wide dreaming pansy of an old pond in the night." Up and down the country he has tramped to hobnob with rich and poor in dust bowl, ship and shop, to catch the fundamental accent of the common life in *The People, Yes*.

Or one might take off his roseate glasses to read about the "U. S. A." of John Dos Passos. Here between the staccato blurbs of the daily headlines is a cross section of American life torn wide open and laid bare like a bald and beating brain on the surgeon's table, a sight too strong for the stuffed shirts in academic gown and cloistered cassock. Yet here is an indubitable picture of the warm, rich stream of life which endlessly swirls along today.

Or one might take a good look at a nonjury show and contemplate the rejections of the polite professors of art. Farmers in the field, silos black against the sunset, sailors hugging their girls in the tavern on the wharf, steel puddlers watching the Bessemer flame burn whiter and whiter, church spires against the green of a mountainside, grain elevators stalking along the shore, a whole city of people sunning themselves on a glistening beach.

Or one might visit some of the thousands of discussion groups now flourishing all over the land, in which young people and adults seek to clarify problems and issues which affect their world — problems economic, political, social, religious and international. Nothing is sacrosanct. The lid is off. Knowledge is available and discussion is free and fun.

Or one might read each quarter in the *Yale Review* the notable list of books which reflect the serious and solid thought of our best scholars, engineers and public persons,

books the very titles of which also reflect the manifold and complex nature of the modern world.

Here is something of the modern American scene. We all know it. Nondescript it often is, brutal and ugly too. But unless we are romantic antiquarians, surely we must discern within this kaleidoscopic brilliance emerging patterns of cleanliness and vitality. And these patterns the leader of worship must recognize if he is to order liturgical forms for the common life.

One of these patterns is the struggle for precise knowledge. The equation and the careful series of laboratory experiments do not lie. As the instruments of science become finer, the measure of our knowledge becomes more precise. Now if ever the people want to know and have the power of knowing with an accuracy of which only the dogmatists heretofore dared to dream.

Another pattern is the growing impatience with sham and propaganda. Masses of people are still gullible, to be sure, but even the united attack of the press in the election of '36 could not break down this sense of reality in politics. Today we have institutes for the analysis of propaganda. Today we understand the mechanisms of social pressure at work, whether it be conducted by the government through the movies on behalf of greater armaments or by the manufacturers through the magazines on behalf of more cosmetics. We are increasingly impatient with the false note, the shoddy convention, the sacrosanct tradition, the stuffed shirt.

Another pattern is the struggle for functional expression. Just as we are impatient with the false note in social relations, so we resent the false note in the fine and useful arts. A vase, a musical instrument, a machine, a building, has a function

to perform and we want the resultant style to be indicative of the structure and function of the instrument. A gigantic water pump looks the way it does because that is the form a machine finally takes that is designed to pump water for a city in the most efficient manner possible. The engineer allowed no nostalgia for the romantic past to change his design into a glorified old oaken bucket. A skyscraper looks the way it does because that is the form a building finally takes that is intended to house the largest possible amount of living space on the smallest possible plot of ground. Given the best engineering methods available, it assumes the form of a steel skeleton to carry the floors which are connected by elevator shafts and conduits for heat, water and electricity. The exterior walls are screens of clay and glass, protective and incidental. The essential form of the building follows the function.

The emergent life form is also producing new patterns of sanitation and cleanliness of mind and body. We have thrown the old bric-a-brac out of our houses; we have pulled open the curtains to let in the light; we are afraid of the dark corner, the stagnant room. We have moved out of doors to be with the sun and wind and water as much as possible. We have probed into the life of the mind to banish old specters and superstitions that festered into complexes and inhibitions. We have become clean and lithe and athletic.

These attitudes have made us at home with the other emergent pattern of resurgent energy and resistless drive. It comes to kinetic expression in the speeding train, the giant dynamo, the great steamship. It is seen in the more stable forms, inwardly alive with complex tensions, of the far-flung suspension bridge, the towering skyscraper. It is seen in such

personal forms as business administration, industrial production, medical research. Think of the bone cleanliness, the sheer drive and power underlying the organization of a modern hospital.

To choose an automobile as one of the symbols for modern life would not be entirely inept. There is no sham about an automobile. Its lines express its function. They are honest and simple without any extraneous decoration. They follow the structure of the car itself, whose intricate organization is the result of years of experimentation, years of struggle with precise measurement down to the last millimeter. It is resurgent with energy and speed. It is as clean and lithe, as honest and useful, as the thoroughly modern man who uses it. It is a symbol of the new age.

This is the American scene, the emerging life form, the strong, new wine of our day. Those who are old and feeble, superstitious and gouty, may grumble and complain as they long for the old dark corners, the old shibboleths of security, the old, comfortable generalities. But those who are young of spirit respond with joy to the new way of life, to its honesty and knowledge, its power and drive, its deep cleanliness and athleticism. They recognize it for what it is, and act accordingly.

IV

This new, brimming wine simply will not stay in the old bottles. It is true that a medieval cathedral is slowly taking form in New York — a gigantic masonry structure embodying the principles of architecture approved when Gothic building was at its height. It is redolent of the Middle Ages in its symbolism. Its apse is flanked by chapels in which

linger the charm and decorative motifs of an old European culture. It is an honest building, for its style does not belie the essential structure, which is more than can be said for those pseudo-Gothic buildings whose arches are steel and whose buttresses are hollow shams. It is also a beautiful building, with thrilling lift of arch and the sense of illimitable space at the great crossing. It is the superb and colossal example of the building of Gothic churches throughout the land, churches big and small, honest and shoddy, with interdenominational imprimatur for every city and town.

Rising on all sides of the cathedral, however, are the strong clean buildings of modern New York: the Irving Trust Company Building, the Western Union Telegraph Building, the New York Telephone Building, the simple, eager lift of the News Building. These are the buildings which result from the use of the best modern engineering methods. They are honest in every way: to their day, to their use, to their materials and methods of construction. In them the modern urbanite feels at home. To revive an antique style in the presence of this bold and virile architecture is to suppose that modern man can worship and feel at home in a museum or mausoleum. The Gothic churches which have been built all over the land must seem to him anachronistic to the world in which he lives and works. The simple buildings of steel and glass and concrete, large and small, which house his activities efficiently and beautifully, are native to the American scene in town or country. A simple concrete silo has a strength and beauty and organic appropriateness to the American horizon that the cathedral can never have.

Nor has the Gothic church a place in the "Metropolis of Tomorrow," which Hugh Ferriss has pictured in his imagina-

tive drawings. Here soaring verticals and flowing horizontals bind together in a new unity the life of the city. These drawings are harbingers of the future. They reveal the utter futility of reviving an old style when a new, clean, functional style organic to the technological world of today is everywhere emerging.

Along with this style revival in church architecture has gone an interest in an esoteric ecclesiastical symbolism. We may rejoice in the fact that the cross has again become the central symbol in the chancel. It had been retained in hymn and prayer, and needed only to be given plastic form. But the cross is a great common symbol. Everyone knows what it signifies; there is nothing esoteric about it.

The case is different for much of the accompanying symbolic decoration. What does the modern congregation, contemplating them in the newly dedicated Gothic church, know about such symbols as the circle, the dove, the fleur-de-lis, the fish, the I.H.S. and the Chi Rho, the sun, the pomegranate, the tri-radiant nimbus, the triquetra, the pelican? There are hundreds of these symbols and no one except the antiquarians knows what they mean. The same is true of the semi-symbolic figures on reredos and rood screen, choir stalls, pulpit and capitals. I have before me photographs of wood and stone carvings designed for Protestant churches. But upon my word, unless I read the captions below the pictures I should not know that the figures represent St. Ignatius, St. Polycarp, the conversion of Paul, Melchizedek blessing Abraham, the anointment of Jeremiah, the archangel Uriel, and so on for scores of pages.

It seems to me that this defeats the very purpose of symbolism, which is to reveal more immediately than words can

do. When a church is forced to explain the iconography of its building it has missed the whole point of the symbol. Mind and symbol should meet in lightning flash of mystical knowledge and feeling. Explanations are unnecessary because the real and glowing symbol speaks to the mind more quickly than words and touches the emotions more surely. Words are symbols too, but their power is different from that of the plastic iconography of which we are speaking. The true symbol is the flag, the stars and stripes fluttering in the breeze. Everyone knows that it means America, land of beauty and strength and freedom, land we love so dearly. The true symbol is the cross. Everyone knows that it means all the rich life of the church, that it goes back to the primal source of Christian energy, to Jesus Christ our Lord, and carries one along nineteen centuries of Christian history. These symbols reveal everything in a split second. No handbook of iconography is needed, with agreeable guide to interpret the handbook.

In his discussion of the functions of the cult, Professor Pratt speaks of the psychology of religious symbolism. He points out the fact that before an object can become a religious symbol it must have become so associated with deity as to call forth in the worshiper the same attitudes, feelings and faith with which he responds to deity and which are his religion. People may perceive the meaning of an alien symbolism, but unless they are able to make this religious association the objects are not genuine symbols for them. That is why it is difficult for adults to develop feeling-reactions toward a new iconography. Association between feeling and symbol must be made in childhood or in some crisis situation if the symbol is to be suffused with religious emotion.⁶

How utterly futile, therefore, to attempt to "teach" a medieval iconography to modern men and expect it to stimulate any significant intellectual or emotional patterns. The Chi Rho and the fleur-de-lis, the pelican and the triquetra, the somber fathers and the archangels in wood and stone, remain for modern men simply part of the geometric surface decoration of the ecclesiastical museum and never impinge on religious consciousness. If we are to use a religious symbolism it had better be contemporary.

There is a third count in the indictment. We have returned to antiquity not only in architecture and iconography, but also in our liturgical patterns and materials. While the Anglican Church has sought inspiration in Greek and Roman sources, the Protestant church has appropriated the forms and materials of Luther and Cranmer. In the freer churches of America we are more familiar with Anglican patterns. We have witnessed the revival of the daily offices. Step into a free church on Sunday morning, and you are likely to find an adaptation of Morning Prayer as the order for the day. We witness the phenomenon of men accustomed to the virile idiom of their own day now reverting to sixteenth century English as a medium of expression. No wonder that the parson seems like a back number and the service interminably dull.

The modern churchgoer finds himself altogether in the midst of an eclectic style revival. He tries to worship in a thirteenth or fourteenth century building full of early Oriental, Greek and Roman iconography and storied windows whose glowing colors address him in an unknown tongue. The service is conglomerate: collects of Roman and Anglican origin, an ascription from the liturgy of St. James, an invoca-

tion from the Sarum breviary, a responsive reading from the Hebrew Psalter, a Gloria from the *Apostolic Constitutions*, an anthem from a romantic nineteenth century composer, hymns which often carry the heavy, exotic religious imagery of yesterday, and — heaven be praised! — a twentieth century sermon. Is it any wonder that the worshiper is confused, and leaves the service wondering what it was all about? Do not mistake me. Each one of these items may be beautiful and in good form and decidedly preferable to the sentimental and subjective material of the immediate non-descript past. But in their heterogeneous association they fail to embody a new cultus compatible with the clean, honest, vital spirit of today's emerging life form.

What can we do to bring reality-feeling to worship? What can we do to bridge the gulf which now exists between worship and contemporary life? What gesture can be made toward a Christian cultus in which the modern American spirit will feel at home? This book approaches these questions not in a theoretical spirit, but in a practical one. The liturgical patterns and materials it gives as examples have all been used. They can be used again. Similar materials can be and are being created by liturgical craftsmen here and there throughout the country. No church is too small, no congregation too large, to take part in this movement. More men who take their priestly office seriously and recognize the present problem need to join this creative fellowship by giving careful attention to the ordering and celebration of worship in their own churches.

The problem is complicated by the need for ecumenical fellowship with the whole body of Christ. Today we recognize the catholicity of the church. Today we are eager to

use all available means to increase our sense and experience of universal fellowship. How can this be done if we discard some of the very liturgical patterns which we might share with the older churches? Yet to continue in the use of patterns which have no organic relationship to our own situation is to lose our best constituency and to make of religion an anachronism amidst the realities of the American scene.

But to make a gesture toward modern worship without some knowledge of historic forms would be a mistake. The artist is never ignorant of his antecedents. He knows that even though his new patterns of expression differ from the historic forms, the new is nevertheless dependent upon the old and springs from its memoried wealth. Therefore, before exploring the future, we shall look into the well of the past to examine the cycle of the church year, to study the eucharistic pattern and practice, to consider the daily office. These studies make no pretense of being comprehensive, but they do outline the main trend of historic worship. After this brief survey, we shall be in a better position to make our gesture toward the new forms which must hold the brimming wine of the American scene.

NOTES

¹ For a complete bibliography of recent books on the subject see Dr. Jesse Halsey's article, "Books on Worship," in *Religion in Life*, Vol. II, No. 1. However, since publication of this article several important new books on worship have appeared.

² Friedrich Heiler, *The Spirit of Worship*, translated by W. Montgomery (George H. Doran Co., 1926), p. 9.

³ Von Ogden Vogt, *Art and Religion* (Yale University Press, 1921), p. 8.

⁴ *Ibid.*, p. 77.

⁵ Willard Sperry, *Reality in Worship* (Macmillan Co., 1925), p. 209.

⁶ James B. Pratt, *The Religious Consciousness* (Macmillan Co., 1926), pp. 285 ff.

PART TWO
THE WORSHIP OF YESTERDAY

*I am a part of all that I have met;
Yet all experience is an arch wherethro'
Gleams that untravell'd world whose margin fades
Forever and forever when I move.
How dull it is to pause, to make an end,
To rust unburnish'd, not to shine in use.*

—Tennyson's "Ulysses"

CHAPTER TWO

THE CHURCH YEAR

BY THE sixth century the church year had already become architectonic. In all its patterns of expression the early church gave evidence of an extraordinary feeling for form. These youthful Christian centuries which built the basilica church, crystallized the divine liturgy and gave form to the daily offices also witnessed the formation of the liturgical year.

Very early, Sunday had been observed as a special day of worship and rejoicing, for it was the Lord's Day, the perpetual memorial of his resurrection and his living presence. The *Teaching of the Twelve Apostles*, a document from the first half of the second century, makes provision for Christian assembly on this important day: "But every Lord's Day do ye gather yourselves together, and break bread and give thanksgiving after having confessed your transgressions, that your sacrifice may be pure."¹ The weekly calendar also included the two "station days," Wednesday and Friday, when the Christians stood on guard or "stationed" themselves against evil through the disciplines of fasting and worship. Very early, too, the Jewish feasts of the Passover and Pentecost were transformed by the church into Easter, the festival of the resurrection, and Whitsunday, the festival of the Holy Spirit. Once this beginning toward a yearly cycle of worship and celebration had been made, the entire year was soon drama-

tized, so that it stood forth in main outline by the sixth century.

Eastern practice was not always followed by the West. Originally Easter was the beginning of the church year. Later this was changed. The Eastern year began with the first Sunday after the feast of the Holy Cross, which was the middle of September, and the Western year began with Advent. There were other differences. In the East the Advent season was several weeks longer than in the West, and in the East All Saints' Day came on the octave of Pentecost instead of on November first, the Western date.

Since we are more familiar with the Roman structure we shall begin our historical survey with the Christmas cycle. This fast and feast mark the beginning of the festival phase of the church year, which celebrates the birth, passion and resurrection of Christ, together with the outpouring of the Holy Spirit. The other half of the year is devoted to the Christian church in its individual and corporate activity.

John Chrysostom, in a sermon delivered in Antioch on December 25, 386, already speaks of Christmas as the fundamental feast from which all other Christian festivals go forth. We know that before then the December date had been acceptable in the West as the festival of the Nativity, while the East had kept January 6, the Epiphany, as the Nativity festival. By 386 a compromise had been made, the December date set aside to mark the nativity of Christ and the January date to mark his manifestation to the world.

The celebration of Christmas was preceded by vigils of great solemnity, because it was thought that Jesus had been born in the night. After Gregory the Great, this period of preparation was extended to include the four Sundays pre-

ceding Christmas. During this Advent season Christians commemorated the ancient messianic hope and at the same time looked forward to Christ's second coming. Thus Advent was a memorial of the long ages of darkness before Christ when the hope of a Savior kept the light of life alive in mankind, and also a period in which men might express their contemporary apocalyptic dreams and longings. In the West, Advent marked the beginning of the liturgical year, but in the East, though the season began in the middle of November, the September date was retained as the opening of the church year. In this respect the East continued its general practice of adhering to the Jewish calendar more closely than did the West.

Other holy days were associated with the Christmas season. By the fifth century, Christmas was followed by three days devoted respectively to St. Stephen, St. John and the Holy Innocents, who represented a threefold martyrdom: in will and in deed, in will without deed, and in deed without will. By the seventh century January first was observed as the Circumcision and Naming of Jesus. Together with the Epiphany celebration with its missionary emphasis on Christ's manifestation to the whole world, these various festival days of Christmastide constituted a liturgical season of great interest and vitality. The solid hope of Advent formed the strong foundation upon which the structure of the church year rested. Christmastide provided the forms which gave initial significance to the building itself.

The Easter season with its various feasts and fasts followed. Easter had long had its vigils and days of preparatory fasting, the number of which varied with the time and place. Gregory I (590-604) fixed the beginning of Lent as Ash

Wednesday, the sixth week before Easter, and that date has been the accepted one ever since. Ash Wednesday marked the culmination of the pre-Lenten period and the beginning of Lent itself. The day was devoted to penitential prayer and fasting. During the services the priest strewed ashes on the penitent, at the same time pronouncing the words, "Remember, man, that thou art dust, and unto dust thou shalt return."

The pre-Lenten period was comparatively brief. In 568 John III appointed the three Sundays preceding Lent for prayer against the peril of the Lombard invasion of Italy. Easton and Robbins point out that the Lombard danger continued for so many years that the prayers against it became fixed and remained in the liturgy even after the danger had ceased.² This can be seen in the proper of the season in the Roman Missal today, for the introits are chosen from Psalms 17, 43 and 30, the graduals from Psalms 9, 82 and 76, and the collects make obvious reference to the Lombard danger. Thus the collect for Septuagesima Sunday reads: "In Thy clemency, we beseech Thee, O Lord, hear the prayers of Thy people, that we, who are justly afflicted for our sins, may for the glory of Thy Name, be mercifully delivered."³

Lent lasted for forty days, exclusive of Sundays. The fast was observed on every weekday, with special abstinence on the station days. The period culminated in the Great Week or Holy Week which saw a special commemoration of the passion and death of Jesus. Holy Week began with Palm Sunday, observed in the East since the fourth century and in the West since the sixth, and was marked by daily services and strict fasting and often by complete silence. On the evening of the great Sabbath the people met for the Easter

vigils, which in the Eastern Church increased in brilliance through the centuries. Cities were specially illuminated, the faithful thronged to the churches to watch all night for the resurrection dawn and the triumphant moment when the celebrant cried out in jubilant salutation, "The Lord is risen," and received the confident response, "He is truly risen." Easter was the great feast which was joyously celebrated all the week by the faithful and often beyond the Easter octave.

Much of the form and variety of these early Holy Week services is retained to this day in the Roman offices. Preceding mass on Palm Sunday is the service called the "Blessing of the Palms." It opens with the antiphon, "Hosanna filio David," and is followed by collect and lessons. Then the priest reads the first blessing, which is followed by the *Sursum Corda*, the preface and *Sanctus*. Then the priest again reads the blessings, six prayers relating to the imagery of the palms and often couched in terms of simple beauty, as for instance the "Petimus, Domine sancte":

"We beseech Thee, O Holy Lord, Father Almighty, eternal God, that Thou wouldst vouchsafe to bless and sanctify this creature of the olive tree which Thou didst cause to spring forth from the substance of the wood, and which the dove returning to the ark brought in its mouth, that all who receive it may find protection of soul and body; and may it be to us, O Lord, a saving remedy, and a sacred sign of Thy grace. Through our Lord. Amen."

Several antiphons are sung, a prayer is read, and then while the choir continues with the antiphons a procession is formed which finally concludes outside the doors of the nave. Four cantors enter the church, close the door, and sing antiph-

onally with the choir and clergy, who stand outside, the magnificent office hymn of Theodulph of Orleans, "Gloria, laus, et honor tibi sit, Rex Christe, Redemptor." After this the subdeacon knocks at the door with the cross and the procession enters the nave and the service moves into the opening phases of the mass.

The daily offices and masses continue as usual on Monday and Tuesday. On Wednesday evening the office of *Tenebrae* is said for Maundy Thursday. "*Tenebrae*" is the name given to the night office of the last three days of Holy Week. It consists of a series of psalms, antiphons and lessons which strike a solemn messianic note. In the academic and cathedral churches the clergy assemble in the chancel, and there, before the altar and the burning candles which the office requires, they chant these solemn lines.

At mass on Thursday the priest consecrates two hosts, one of which he places in a separate chalice and later carries to the altar of repose in a side chapel where it will remain until the Good Friday Mass of the Presanctified, at which no new consecration takes place. After the host is thus disposed of, vespers are said and the altars are stripped.

The blessing of the holy oils occurs in the cathedral churches. The oil of unction for the sick, the oil of holy chrism and the oil of catechumens are all exorcised and blessed during the bishop's mass. This is a service which dates from earliest times, as is readily apparent from the realistic way in which Satan and his powers are exorcised from the oils, and from the simple, poetic imagery of the blessings. A primitive charm lingers in such prayers as the one beginning, "Send forth, we beseech Thee, O Lord, Thy Holy Ghost, the Paraclete from heaven, upon this rich juice

of the olive which Thou hast vouchsafed to bring forth out of a green wood, for the solace of soul and body. . . ." In the evening of Maundy Thursday, the Tenebrae of Good Friday are said.

The morning office on Good Friday begins with prayers and lessons appropriate to the day. After the long passion lesson from John is read, a very ancient litany of intercession is said. At one time this formed part of the mass directly before the offertory. It corresponds to the common prayers which close the liturgy of the catechumens in the Greek rite. For some reason it was dropped in the development of the Roman mass, but on Good Friday it is revived. This is followed by the adoration of the cross and the singing of the antiphons and of the well known hymn composed by Venantius Fortunatus in the sixth century, the "Pange Lingua," which begins with the words:

Faithful Cross, O Tree all beauteous,
Tree all peerless and divine;
Not a grove on earth can show us
Such a leaf and flower as thine.

The office closes with the Mass of the Presanctified, an ancient Byzantine rite, used only on Good Friday in the Roman Church. Since there is no consecration, it is not a Eucharist. The altar is incensed, the Pater Noster and thanksgivings are said, and the priest communicates from the host which was consecrated on Maundy Thursday. In the evening the Tenebrae of Holy Saturday are said.

The much popularized *tre ore* services of the Roman Church are later additions to the rites of this week, and are not even found in the complete offices of Holy Week.

The morning office for Saturday is one of the most beautiful and interesting services in the liturgy. It is the residue of the old Easter Even vigils which began on Saturday night and lasted until the Easter dawn. It is built upon the Lucernarium, the ancient service of lights at which the new fire of the night was blessed.

The service begins at the door of the nave with the striking of new fire from flint. The priest and his procession move to the door to bless this new fire. He repeats certain collects which use the symbolism of fire and light in relation to the enlightenment of the world. Five grains of incense are also blessed, for later they are to be inserted, in the form of a cross, into the paschal candle. The procession now enters the church, the deacon carrying aloft a triple-branched candlestick and crying out, "Lumen Christi." When the chancel is reached all stand while the deacon sings the "Exsultet jam angelica tuba caelorum," the beautiful ancient hymn which celebrates the ministry of light. During this hymn the five grains of incense are inserted into the large paschal candle, which is then lighted with the new fire and is used to light all the lamps in the church. The long prophecies are read and the procession moves to the baptismal font for the "Blessing of the Font." After the collect and versicles are said, the priest reads the prayer in praise of water which covered the earth, which cleansed the world at the time of the deluge, and which now is the means of baptism and regeneration. In this long lyrical prayer occur the initial words of blessing, "Therefore I bless thee, O creature of water, by the living God, by that God who in the beginning separated thee by his word from the dry land, whose spirit moved over thee." Holy baptism is celebrated,

the litanies are sung, and the service moves into the mass for Saturday.

I have described these services of Holy Week at some length because they illustrate so well the plastic sense of the growing church in its development of architectonic form for the liturgical year.

The year continued with the cycle of Pentecost, the period of seven weeks from Easter to Whitsunday. It was like a perpetual Sabbath of rejoicing as the triumphal post-resurrection experiences were celebrated. The fortieth day after Easter was Ascension Day and the fiftieth day was Pentecost itself, the feast of the Holy Ghost. Pentecost closed with the octave, which in the Eastern Church as early as Chrysostom was called the feast of All Saints and Martyrs, because the martyrs are the seed of the church. In the Roman Church this Sunday was made another festival of the deity which celebrated the Trinity. The rest of the liturgical year was devoted to the various matters regarding the life and work of the church.

Weaving themselves in and out of this basic structure were the various saints' days, including those devoted to the exaltation of Mary. The early festivals of Mary arose in the East and were later (seventh century) adopted by Rome: the Annunciation, the Purification (Candlemas) and the Assumption. Other festivals of Mary came later: the Nativity (seventh century), the Presentation (ninth century), the Visitation (thirteenth century).

In the Nicene age the worship of saints and martyrs had advanced to the place where their intercession before the throne of grace was formally invoked. This practice was advocated by some of the great fathers, including John

Chrysostom, who exhorted his congregation at the close of his sermon on Sts. Bernice and Prosdace to implore these saints to be their protectors, "for they have great boldness not merely during their life but also after death, yea a much greater after death. For they now bear the stigmata of Christ, and when they show these, they can persuade the King to anything."⁴

Thus it was that the calendar of saints grew through the years. From early times the church commemorated Peter and Paul, John, Stephen, John the Baptist, the Archangel Michael and others. After the fourth century the Eastern Church observed a feast of All Saints on the octave of Pentecost and after the seventh century the Roman Church kept a similar feast on November first. The list continues to grow. Recent additions to the Roman calendar have been the feasts of the Patronage of St. Joseph in 1847, of the Sacred Heart of Jesus in 1856, of Our Lady of Lourdes in 1858, and of Christ the King in 1925.

In the Roman Church the dramatic progression of the church year is reflected in the mass by its variable sections, called the proper of the season. Each Sunday and each saint's day of the year has its own proper, which includes the introit, collect, epistle, gradual and alleluia, gospel, offertory and secret, preface to the Sanctus and post-communion prayer. In this way the whole glittering structure of the year finds significant and varied expression in the chief service of the Roman Church. In the Reformation changes, these variable sections of the Anglican mass were reduced to the collect, epistle and gospel.

In the course of time a liturgical color scheme also developed in the Roman Church. With the cycle of the sea-

sons the frontals and hangings on altar, ambo and often dossal changed according to the following scheme:

| | | |
|---|--------|---|
| Advent and Lent | Violet | Penitence and contrition |
| Christmas, Easter and all festivals of the deity | White | Victory and immortality |
| Epiphanytide and Trinity- tide | Green | The Providence of God |
| Pentecost, All Saints and days of the martyrs | Red | Spiritual fire — color of the church |

The fire and flood of the Reformation naturally brought certain changes to the historic liturgical year in the Protestant churches. The Anglican Church retained the essential structure of the Roman year after deleting some of the Mariology and saints' days, though over twenty of these were kept. The Lutheran Church also retained the general structure of the Roman year after deleting the obnoxious Romish features. The Calvinistic churches, however, abandoned the whole calendar and kept only the weekly cycle of Sunday as the Lord's Day. For many years not even Christmas or Easter was observed in the Calvinistic churches.

As part of the general return to historical sources in liturgical practice, there is today a renewed interest in this fascinating calendar of the ancient churches. Some churches are appropriating its essential outline; others are modifying and adapting it; still others declare that they need give it no attention at all. The general tendency is to use it. This problem of the historic calendar in relation to liturgical practice for today is the subject of a chapter in Part Three of this book.

NOTES

¹ *Teaching of the Twelve Apostles*, in *The Ante-Nicene Fathers*, edited by Roberts and Donaldson, revised by A. C. Coxe (Christian Literature Co., 1886), Vol. VII, Chap. XIV.

² Burton Scott Easton and Howard Chandler Robbins, *The Eternal Word in the Modern World* (Charles Scribner's Sons, 1937), p. 77.

³ This and subsequent quotations from the offices for Holy Week are taken from the English-Latin edition of the Holy Week Offices, edited by Abbot Cabrol, O.S.B. (P. J. Kenedy & Sons).

⁴ Philip Schaff, *History of the Christian Church* (Charles Scribner's Sons, 1904), III, 439.

FOR FURTHER STUDY

L. Duchesne, *Christian Worship*, translated by M. L. McClure. Society for Promoting Christian Knowledge, 1904.

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The Roman Missal.

The Roman Offices for Holy Week.

CHAPTER THREE

HOLY COMMUNION

ONE OF the problems of the Protestant church is the need of remaining liturgically sensitive to the mood and idiom of today, and at the same time keeping its continuity with historic Christianity. How can Protestantism order a thoroughly modern worship and still have liturgical fellowship with Catholic and Lutheran worship?

I believe that the problem is solved by our common use of the sacraments, particularly the Holy Communion. In this service the church may find its continuity with historic Christianity and its means of liturgical fellowship with the living Christendom of today. It is the service and sacrament which unites the whole body of Christ into a living organism. The daily offices may vary to express the mood and ideology of different churches, but the Blessed Sacrament is similar in all the churches of Christendom.

The physical act and the visible symbolism of this sacrament have never changed. It received through the centuries widely different interpretations by the schoolmen; it has been incorporated into the theologies of churches which thought that they had little in common with one another; it has been the subject of much controversy, having prompted Luther to write to Zwingli, "*Du hast ein andern Geist denn wir*"; and it caused the delegates of the Lausanne Conference no little trouble on their final day of fellowship. And

yet, through all the differences and controversies, the physical act and its spiritual satisfaction have remained the same. Unconsciously it has bound Christendom into a liturgical unity, for here was a liturgical act which was common to the various members of the body of Christ.

This act and visible symbol are the consecration and consumption of bread and wine. It is an act of Holy Communion. The Greek Church may emphasize its eucharistic aspects, the Roman Church may emphasize the oblation, and certain Protestant churches may emphasize the memorial aspects, but in any case the service is a Holy Communion by virtue of the physical act and the visible symbolism. It may be placed in the simple, subjective setting of a free Protestant service, in the scarcely audible setting of a low mass hastily done, in the richer setting of one of the Protestant or catholic churches in the Anglican tradition, or in the splendid setting of a solemn high mass. The heart of the service remains the same: bread and wine are consecrated and consumed.

II

The liturgical setting of this act of Holy Communion had become definitive by 375 A.D., the probable date of the *Apostolic Constitutions*. This book contains the oldest complete order of divine service, the Clementine liturgy, which is a sort of normal liturgy indicative of the pattern then in general use, and establishing the basic pattern for future development.

In section five of the second book of the *Apostolic Constitutions*, there is preserved a very fine picture of an early eucharistic service. Already the pattern had been formed:

“When thou callest an assembly of the church as one that

is the commander of a great ship, appoint the assemblies to be made with all possible skill, charging the deacons as mariners to prepare places for the brethren as for passengers, with all due care and decency. And first let the building be long, with its head to the east, with its vestries on both sides at the east end, and so it will be like a ship. In the middle let the bishop's throne be placed, and on each side of him let the presbytery sit down; and let the deacons stand near at hand, in close and small girt garments, for they are like the mariners and managers of the ship: with regard to these, let the laity sit on the other side, with all quietness and good order. . . . As to the deacons, after the prayer is over, let some of them attend upon the oblation of the Eucharist, ministering to the Lord's body with fear. Let others of them watch the multitude, and keep them silent. But let that deacon who is at the priest's hand say to the people, Let no one have any quarrel against another; let no one come in hypocrisy. Then let the men give the men and the women give the women the Lord's kiss. . . . After this let the deacon pray for the whole church, for the whole world, and the several parts of it; for the priests and the rulers, for the high priest and the king, and the peace of the universe. After this let the high priest pray for peace upon the people, and bless them. . . . After this let the sacrifice follow, the people standing and praying silently; and when the oblation has been made, let every rank by itself partake of the Lord's body and precious blood in order, and approach with reverence and holy fear, as to the body of their king. . . ." This is not unlike the famous account of the Eucharist which Justin Martyr, in the second century, gave to the Emperor Antoninus Pius.¹

Several important matters regarding early church practice

are revealed by this account from the *Constitutions*. It gives us an interesting picture of the arrangement in the basilica church, together with the functions of the various clergy and the symbolism of the church as a ship. Regarding the Eucharist, a simple pattern emerges: introductory prayers (liturgy of the catechumens and penitents), the oblation and offering, the exhortation, the kiss of peace, the great prayer of intercession, the blessing, the consecration and oblation, the communion (liturgy of the faithful).

This fundamental form is further developed in the Clementine liturgy, which makes up a part of the eighth book of the *Constitutions*. The following pattern is apparent:

1. The bidding prayer for the catechumens (“Ye catechumens pray, and let all the faithful pray for them in their mind, saying: Lord, have mercy upon them . . .”), a long intercessory prayer.
2. Prayer for the energumens.
3. Prayer for the baptized.
4. Prayer for the penitents.
5. The bidding prayer for the faithful, a long comprehensive intercession for the church and its various ministers and for all sorts and conditions of men.
6. The bishop’s salutation, the kiss of peace, and the ablutions of the priests. Then follows the liturgy of the faithful, which is called the “Constitution of James, the Brother of John, the Son of Zebedee.”
7. Admonition to the deacons that none but the faithful be present. Deacons bring their gifts to the bishop at the altar, the presbyters standing at his right. At each side of the altar a deacon stands with fans to “drive away the

small animals that fly about, that they may not come near the cups." "Let the high priest, therefore, together with the priests pray by himself, and let him put on his shining garment, and stand at the altar, and make the sign of the cross upon his forehead with his hand and say" —

The benediction.

Sursum Corda.

8. The great eucharistic prayer —

Preface (long).

Commemoration of Christ's work.

The consecration:

a. Narrative of the institution.

b. Oblation.

c. Invocation of the Holy Spirit.

Prayers of intercession.

9. The bidding prayer for the faithful after the divine oblation.

10. Versicles: "Holy things for holy persons."

11. Benedictus.

12. Communion of clergy, then of laity.

13. The bidding prayer after the participation: "Now we have received the precious body and the precious blood of Christ, let us give thanks to him who has thought us worthy to partake of these his holy mysteries; and let us beseech him that it may not be to us for condemnation, but for salvation, to the advantage of soul and body, to the preservation of piety, to the remission of sins, and to the life of the world to come. Let us arise, and by the grace of Christ, let us dedicate ourselves to God, to the only begotten God and to his Christ. . . ."

14. The bishop's blessing and the dismissal.

Here is a normal order of the divine liturgy already formulated by 375 A.D. Its pattern has been the norm upon which all the historic services of Holy Communion have since been built. For this reason it is well to have the structure of the service clearly in mind. For this reason, also, it is well to examine the consecration, for it contains, as Bishop Gore points out,² the three parts of the normal form of consecration: (1) the narrative of the institution, (2) the oblation of the elements, (3) the invocation of the Holy Spirit:

1. "Being mindful, therefore, of those things that he endured for our sakes, we give Thee thanks, O God Almighty, not in such a manner as we ought, but as we are able, and fulfill his constitution, 'For in the same night that he was betrayed, he took bread' in his holy and undefiled hands, and looking up to his God and Father, 'he brake it, and gave it to his disciples, saying, This is the mystery of the new covenant: take of it and eat. This is my body, which is broken for many, for the remission of sins.' In like manner also 'he took the cup,' and mixed it of wine and water, and sanctified it, and delivered it to them, saying; 'Drink ye all of this; for this is my blood which is shed for many, for the remission of sins: do this in remembrance of me. For as often as ye eat this bread and drink this cup, ye do show forth my death until I come.'"

2. "Being mindful, therefore, of his passion, and death, and resurrection from the dead, and return into the heavens, and his future second appearing, wherein he is to come with glory and power to judge the quick and the dead, and to recompense to every one according to his works, we offer to Thee, our King and our God, according to his constitution, this bread and this cup, giving Thee thanks, through him,

that Thou hast thought us worthy to stand before Thee, and to sacrifice to Thee; and we beseech Thee that Thou wilt mercifully look down upon these gifts which are here set before Thee, O Thou God, who standest in need of none of our offerings."

3. "And do Thou accept them, to the honor of Thy Christ, and send down upon this sacrifice Thine Holy Spirit, the Witness of the Lord Jesus' sufferings, that he may show this bread to be the body of Thy Christ, and the cup to be the blood of Thy Christ, that those who are partakers thereof may be strengthened for piety, may obtain the remission of their sins, may be delivered from the devil and his deceit, may be filled with the Holy Ghost, may be made worthy of Thy Christ, and may obtain eternal life upon Thy reconciliation to them, O Lord Almighty."

The fourth century marked in the East the beginning of a period of great creativity in the formation of the divine liturgy. West Syria developed the liturgy of St. James, East Syria the liturgy of Adai and Mari, and Constantinople the Byzantine liturgies of St. Basil and later of St. John Chrysostom. North Africa developed the Alexandrian liturgy of St. Mark, the Coptic liturgy of St. Cyril, and the Ethiopic liturgy of the Twelve Apostles. Though these services vary in their details, in general they follow the norm of the Clementine liturgy: a liturgy of the catechumens including the solemn entrance of the clergy, the litanies, psalms and lessons, and the dismissal of the catechumens and penitents; a liturgy of the faithful including the prayer of the faithful, the kiss of peace, the offering of bread and wine, the great eucharistic prayer, the communion and the thanksgiving.

If one desires to witness something of the splendor of this

ancient eucharistic worship, he has but to attend a Greek or Russian Orthodox service on Sunday morning. In these churches the liturgy of St. John Chrysostom is celebrated with full ceremonial. This is an early redaction of the Byzantine liturgy of St. Basil. The two are very similar.

It opens with a long service of preparation for the ministers which concludes in the prothesis, the name given to the sacristy in which the prothesis, or preparation of the oblation, is made. This act of preparation is very elaborate, for the sacred bread is arranged on the paten according to an intricate design.

The service then proceeds with the clergy and choir in full participation. Often while the choir is singing its part the deacon or celebrant is reciting something entirely different. The Little Entrance marks the high point of the service for the catechumens. Bearing the Gospel, the clergy move in procession to the holy table, where, after the Trisagion, antiphons and epistle, the Gospel is read.

After certain intercessions the liturgy of the faithful begins with the offertory. This opens with the deeply numinous cherubic hymn:

“Let us who mystically figure forth the cherubim and sing the thrice-holy hymn to the quickening Trinity, lay aside all the cares of this life. Forasmuch as we are to welcome the King of the universe compassed about with the guard of the angelic orders. Alleluia, Alleluia, Alleluia.”

This is followed by the Great Entrance of the clergy bearing the bread and wine to the holy table, where at length they are consecrated and then distributed for the Holy Communion. The complete order of this service may be studied later in a comparative table of four different orders of Holy

Communion. Suffice it to say that the Orthodox service is the longest and oldest of the services now generally used.

In the West two principal forms, the Roman and the Gallican, came to expression. Duchesne thinks that the Gallican rite was an Oriental liturgy which was introduced into the West about the middle of the fourth century, during the episcopate of the Cappadocian, Auxentius. When Ambrose was made bishop of Milan he no doubt thought the time inopportune for useless changes in the ritual in conformity to Roman use, and so this Oriental liturgy was retained for regular use. Since Milan was more influential for a time than Rome, this Milanese or Ambrosian or Gallican liturgy influenced the practice of Gaul and Spain.³

Duchesne also describes the interesting process by which he believes the Roman and Gallican rites were fused into what is the Roman mass of today. As the prestige of the Roman Church increased, the bishops in the regions where the Gallican rites were celebrated became accustomed to bring their problems to Rome for counsel and ruling. When these problems were of a liturgical nature the popes would naturally tend to cite the prevailing practice of Rome and perhaps send the questioning bishops copies of the services in use at the apostolic see. The result was a combination of the Gallican and Roman uses. It was owing to a general measure of King Pepin that the Gallican rite was finally suppressed. The bishops did not feel that they were prohibited, however, from supplementing the Roman use with Gallican materials. Hence a composite liturgy developed which spread from the imperial chapel to all the churches of the Frankish empire and finally to Rome itself, where it supplanted the older use. Duchesne believes that from the

eleventh century the Roman liturgy is really the composite Frankish liturgy. The reform never reached Milan, however, where the old Ambrosian rites continued to be performed as always.⁴

When we read the Roman Missal today, we are confronted with this composite material which remained plastic until the Council of Trent gave it definitive expression. A glance at the table on pages 46-47 will show how the mass differs from the divine liturgy of the Orthodox Church in structure and form. Several of these differences, however, are observable only by a comparison of the two texts and by the witness of the services.

The Orthodox service is more imaginative and poetic. It is something like a great heavenly pageant in which the whole creation is brought before the eyes and ears of the adoring congregation. While the heavenly mysteries take place behind the iconostasis, with only occasionally a glimpse behind the royal doors, the heavenly chorus chants its seraphic and cherubic hymns. Like the liturgy itself, the Russian music is tremendous. The whole service is on a profound mythological level.

The Roman service is more matter of fact. Though its ceremonial often attains great splendor during solemn high mass, its language is essentially legalistic. This is illustrated by the collect, a succinct type of prayer originating in the Roman rite. Quickly and deftly the collect is capable of expressing a petition and the use for which it is intended. All the prayers are short and to the point, and the whole service is very much shorter than the Orthodox rite.

The Roman mass also gives greater opportunity for the expression of the dramatic movement of the church year.

The various liturgical seasons are reflected in the variable portions of the mass. This is not true to the same degree in the Orthodox rite. These variable portions of the mass are called the proper of the season and include the introit, the collect of the day, the epistle, gradual, alleluia, the gospel, offertory, secret, preface and post-communion prayer. This gives the mass enough changing content for each week of the year to make it interesting and meaningful to the worshiper as he relates himself to the Christian calendar.

The form of these historic services lingers in the Protestant church. Even at its most extreme, the Reformation was never carried to the point where it broke with the Greek and Roman norm. Wherever the Lord's Supper was celebrated, bread and wine were consecrated and consumed. The chief aim of the reformers was to correct the abuses which had crept into the Roman text and ceremonial. They developed a service in the people's language; they made it clear that the oblation was not the outward offering of bread and wine but rather the inward identification of the worshiper with the sacrificial spirit of Christ; they restored communion in both kinds and gave it back its rightful place of importance, a place which the act of elevation had taken from it.

The Reformation varied in its practices and the story can be read in the church histories. The Anglican revisions were less severe than the Continental ones. Cranmer's revision of 1549 differed little from the Sarum liturgy then in use, but later revisions left out the introit and rearranged the canon, leaving out of it the prayer for the whole church.⁵

Luther struck out all sacrificial references and seriously cut the canon. Zwingli changed the mass into a love feast or memorial to be held four times a year, the elements to be dis-

tributed to the seated congregation.⁶ Calvin modeled his service after the later Strasbourg rite, hoping to establish it as the central weekly service, and within this service to give the Holy Scriptures their authoritative place.⁷

In his *Outline of Christian Worship*, Dr. William Maxwell is especially enthusiastic over the Strasbourg revision of the mass by Diebold Schwarz. He thinks that the Schwarz service was much more creative than any of Luther's versions in its ability to express the new religious spirit and at the same time conserve the historic pattern. Only those items were expunged from the Roman rite which pertained to the Roman doctrine of sacrifice, which invoked the saints and the Virgin, and which provided private prayers for the celebrant. Otherwise it was much the same as the Roman mass. Though the Schwarz service was later modified by Bucer, it nevertheless greatly influenced Calvin in the crystallization of his forms. Dr. Maxwell gives an English translation of this little known Strasbourg service. Readers will find his whole discussion of the Reformation period unusually rich in the inclusion of unfamiliar material.⁸

The Reformation was often damaging in its cutting and rearrangement of the historic service of Holy Communion, but the essential form continued to hold nevertheless. This form as it is crystallized in four different rites can be seen in the comparative table on pages 46-47.

III

Thus in the liturgies of Holy Communion we have a form more or less constant through the centuries and among all the churches. To change this form now would be to substitute a different service for Holy Communion. The result

would not be the Lord's Supper at all as we know it historically. Any service at which bread and wine are not consecrated and consumed is not the Holy Communion or the Lord's Supper or the Eucharist.

In these days of ecumenical activity, when various members of the body of Christ are seeking to renew their organic relationships with one another in order that the whole body may live with unity and health, we may be glad for this liturgical norm which we all have in common. To be sure, often this common service has been the very point of divisive spirit and activity, but when the participants in such action went their several ways they could do so in the knowledge that all of them would share, nevertheless, in the same service, if not together, at least separately. Their theological interpretations of this service might vary somewhat, but if ever they should gather together in the same nave to participate in the great liturgy they would all know what was happening and they would all have the sense of being at home.

To discard the Holy Communion is to scrap the one service in which we may have genuine liturgical fellowship with Christendom. Indeed, to discard it may bring about religious decadence. Henry Adams characterized his own community, which minimized the Lord's Supper, as nonreligious. He said, "The religious instinct had vanished and could not be revived. . . ." ⁹ Certainly one factor in its decadence was liturgical isolation from the body of Christ.

But if this service is to relate the modern Protestant to the whole church he must be aware of several matters regarding it. One such item is the history of the service. At present the average Protestant pastor is more familiar with the temple services of the Old Testament than he is with the

COMPARATIVE TABLE OF FOUR SERVICES

| ORTHODOX | ROMAN | EPISCOPAL | METHODIST |
|--|--|--|--|
| <i>Prothesis</i> Preparatory devotions and vesting of the ministers. Preparation of the oblations. Censing of the oblations, prothesis, sanctuary, nave. <i>Enarxis (The Beginning)</i> Litanies, antiphons and prayers. | | | |
| <i>Liturgy of the Catechumens</i> The Little Entrance. Procession to the holy table with the Gospel. Prayer of the Entrance. Hymns or Troparions, concluding with the Trisagion and antiphons. Epistle and alleluias. Gospel and alleluias, preceded by the prayer before the gospel and the Gloria Tibi. Intercessions. Dismissal of the Catechumens. | <i>Mass of the Catechumens</i> Preparatory devotions, Confitenitor and versicles. Introit. Kyrie Eleison. Gloria in Excelsis Deo. Versicles and collects. Epistle, gradual, alleluia, prayers and blessing of the Gospel. The Nicene Creed. | <i>Opening Service</i> Lord's Prayer. Communion collect. Commandments and responses. Kyrie Eleison. Prayer for sanctification. Epistle and hymn. Gospel and Gloria Tibi. The Creed. | <i>Opening Service</i> Hymn of adoration. Acts of adoration and Gloria. Communion collect. Lord's Prayer. Commandments and responses. Beatiudes and responses. Epistle. Gospel. The Creed. Hymn. |
| <i>Liturgy of the Faithful</i> Intercessory prayers of the faithful. The Offertory: Cherubic Hymn. Censing of altar and icons. The Great Entrance. Procession to the holy table with the oblations. Censing of the oblations. Prayer of the Proskomide (Offertory). Choral litany. Kiss of peace. The Nicene Creed. | <i>Mass of the Faithful</i> The Offertory: Salutation and Offertory. Offering of the oblations and prayer for their blessing. Censing of altar, oblations and cembrants. Sursum Corda. Preface, Sanctus and Benedictus. | <i>The Offertory</i> Offering of the alms and elements. Offertory sentences. General intercession. Invitation. General confession. Prayer for absolution and Comfortable Words. Sursum Corda. Preface and Sanctus. | <i>The Offertory</i> Offering of the alms, uncovering of the bread and wine. Offertory sentences. Invitation. General confession. Prayer for absolution and Comfortable Words. Sursum Corda. Preface and Sanctus. |

| <i>Anaphora</i> | <i>Canon of the Mass</i> | <i>The Consecration</i> | <i>The Consecration</i> |
|---|---|--|--|
| Salutation, response and benediction. Sursum Corda. Preface, Sanctus and Benedictus. Commemoration of the Incarnation. | Prayer of oblation for the church. Prayers of commemoration. Prayer of oblation, Hanc igitur. Prayer for consecration, Quam oblationem tu. Narrative of the Institution, with elevations and reverences. Memorial of the Passion. Offering of the oblation, Unde et memores, Domine. Commemoration of the dead and prayer for the living, the signing of one element over the other and the elevation. | Memorial of the Passion. Narrative of the Institution. The Oblation. Invocation. Prayer of oblation. Lord's Prayer. | Memorial of the Passion. Narrative of the Institution. |
| Narrative of the Institution. Memorial of the Passion and Resurrection. Offering of the oblation and Epi- clesis. Commemoration of the living and the dead. The Great Intercession. | <i>The Communion</i> Preface and Lord's Prayer. Prayer of intercession. Division of the bread and com- mixture. Agnus Dei and kiss of peace. The Communion. Ablutions. Versicles and post-communion prayer. Prologue of John. Thanks be to God. | <i>The Communion</i> Prayer of thanksgiving. Gloria in Excelsis. Benediction. | <i>The Communion</i> Prayer of thanksgiving and obla- tion. Gloria in Excelsis. Benediction. |
| Litany and Lord's Prayer. Prayer of inclination, God be gra- cious to man. Elevation. Division of the bread and com- mixture. Hymns of Communion. The Communion. Ablutions. Litany of thanksgiving. Dismissal and blessing. | <i>The Communion</i> Prayer of inclination, God be gra- cious to man. Elevation. Division of the bread and com- mixture. Hymns of Communion. The Communion. Ablutions. Litany of thanksgiving. Dismissal and blessing. | <i>The Communion</i> Prayer of humble Access. The Communion and commun- ion sentences. | <i>The Communion</i> Prayer of humble Access. The Communion and commun- ion sentences. |
| Psalms and thanks unto the Lord and distribution of the remainder of the holy bread. | <i>Antidoron</i> Psalms and thanks unto the Lord and distribution of the remainder of the holy bread. | | |

history of the Eucharist. Perhaps this is not entirely his fault, for the chances are high that his seminary failed to give him any eucharistic instruction at all, except as a mere by-product in some class in church history. If worship is the central function of the church, and if Holy Communion is the very heart and soul of worship, then both seminary and pastor need to correct this omission as quickly as possible and plunge into the discovery of their eucharistic antecedents. A knowledge of the Roman mass and of the Eastern services and the Reformation changes will help a pastor to understand the background of his own service, and the proper way to celebrate it. It will also help him to bridge the gap of Protestant isolation and through an act of sympathy and imagination to have eucharistic and ecumenical fellowship with the whole church when he consecrates the bread and wine on his own altar.

The modern Protestant must also appreciate the essential objectivity of Holy Communion. Whether he thinks of it as a Eucharist, a Memorial, an Oblation, a Presence, a Holy Communion, or a combination of all, the reference is primarily objective. It is a thanksgiving for the manifold blessings of God, particularly for his great gift of salvation through the incarnation, the passion and the resurrection. It is a memorial of Christ; it is an oblation made by the whole church of which Christ is the Head; it is a Presence, the presence of Christ in the worshipping group; it is a Holy Communion with God and the whole body of Christ. These are objective references.

The pastor's approach to the service ought, therefore, to have the marks of one who knows that these objective realities exist and that the congregation assembles for Holy Com-

munion, not to have its emotions stirred and character development facilitated, but to recognize the eucharistic realities existing apart from the heightening of emotion and the direction of character. If beneficial subjective effects occur during the service, the worshiper gains thereby. But he must not be taught to come to the Lord's table in the interests of self-improvement, for the reference is more generous than that.

How then shall Holy Communion be celebrated in a Protestant church? Let me cite an example of a poor celebration, the type of service which one often finds and which one needs to observe carefully in order to avoid a repetition of its mistakes.

Not knowing that the Lord's Supper was to be observed, I dropped into a free church to worship one Sunday morning. The historic chancel had been restored and an altar with cross stood before the dossal in the center of the chancel. Though the appointments of the church were in excellent taste, the altar was poorly arranged. The entire table was covered with plates of bread and trays of glasses, with an individual napkin spread over each.

The opening service was on a subjective basis. Hymns, prayers and lections called the attention of the worshiper to himself. There was nothing to direct the soul to God and thus lift it above its self-concern. The communion meditation was also subjective in its appeal to the worshiper to come to the Lord's table for rest and refreshment after the tensions of the time under which he daily labored.

When the offertory and anaphora of the service arrived, the minister used no service book or missal, but seemed to improvise a liturgy as he went along. I recognized remnants

of the Anglican invitation and general confession. There was something in the nature of an exhortation, and before I knew it the words of institution had been said while the minister rather carelessly pulled the napkins off the trays and plates. These were handed to the elders, who served the minister and the seated congregation; the minister in turn served the elders. A subjective hymn and prayer closed the service.

It was a Holy Communion right enough, for bread and wine were blessed and consumed and a reverent spirit prevailed. But it was a weak service. One missed the note of adoration, the kneeling of the celebrant before the holy table, the Sanctus and Gloria in Excelsis, the note of remembrance and oblation in the consecration, the precise ceremonial.

It would seem basic that the celebrant read the service from the service book. If he does this the text of the service is likely to be acceptable. Some prayers of consecration are very poor indeed in comparison with the historic words. Yet before he is tempted to improvise, a minister would do well to read the *Twenty-five Consecration Prayers* compiled by Arthur Linton, and to fix in mind the fundamental scheme of those prayers.

Since this is an altar service, let the celebrant, with service book in hand, begin the liturgy at the altar or holy table. Versicles, commandments, beatitudes and lessons are read from the altar rather than from the lectern. If the rubric calls for the congregation to stand during the opening prayers of the pro-anaphora, the celebrant also stands, at the altar. If the congregation is seated or kneeling for these prayers, the celebrant also kneels. When he kneels at the altar he ought to assume a precise position squarely in the

center as he faces the table, and not compromise on some indefinite angle. Let him remember the objective quality of the service and he will have no trouble about his position at the altar.

During the anaphora he ought to stand in the center of the chancel facing the congregation for the invitation, kneel for the general confession and prayer for absolution, stand facing the congregation for the Comfortable Words, versicles and Sursum Corda, kneel or stand facing the altar for preface and Sanctus, stand facing the altar for the consecration and accompanying ceremonial, kneel for the remaining prayers, except the Gloria in Excelsis, which is said or sung while celebrant and congregation stand facing the altar. The celebrant who is afraid of this simple eucharistic ceremonial is lost in the abyss of subjectivism.

The care of the altar and elements is not unimportant. Cleanliness is essential. A correct arrangement of the altar is the cross in back center with the eucharistic candles on either side. If the table is long, flowers in altar vases may be placed between the candlesticks and the cross. The top of the table is covered with a "fair linen cloth" which is used only for the Holy Communion. During the offertory the bread and wine are brought by the minister from a side or credence table and placed upon the altar. The trays are placed to one side and in front of the cross; the paten or plates of bread to the other side. After the communion of the people these are put back upon the credence table by the minister. After the service is over the remaining bread and wine are either consumed or the bread is burned and the wine is poured onto the ground. Never is this consecrated food poured into the drain or the garbage. The communion

stewards or the members of the altar guild can be taught to perform these tasks of preparation and disposal with reverence and beauty.

What I have tried to suggest in this chapter is the thought that in the historic service of Holy Communion we have a most wonderful means of ecumenical fellowship, of identification and communion with the whole body of Christ. Therefore we need to adhere to the liturgical norm in the text of the service and to celebrate it with some sense of its objective references. It is a superb and holy service, the true divine liturgy, and many a man has felt after participating in its noble celebration as did Thomas à Kempis, who wrote:

“For if this most holy Sacrament were celebrated in one place only, and were consecrated only by one priest in the whole world, with what great desire thinkest thou, would men be affected towards that place and towards such a priest of God, that they might behold the divine mysteries celebrated. But now are many men made priests and in many places the Sacrament is celebrated, that the grace and love of God towards men might the more appear, the more widely the Holy Communion is spread abroad over all the world.”¹⁰

NOTES

¹ *Apology of Justin Martyr*, in *The Ante-Nicene Fathers*, “Weekly Worship of the Christians,” I, 185.

² Charles Gore, *The Body of Christ* (John Murray, 1901), p. 76.

³ Duchesne, *op. cit.*, Chap. III.

⁴ *Ibid.*

⁵ Hardman, *op. cit.* See the comparative table on p. 191 of his book.

⁶ *Ibid.*, Chap. V.

⁷ William D. Maxwell, *An Outline of Christian Worship* (Oxford University Press, 1936), Chap. IV.

⁸ *Ibid.*

⁹ Henry Adams, *The Education of Henry Adams* (Houghton Mifflin Co., 1927), Chap. II.

¹⁰ *The Imitation of Christ*, Book IV.

FOR FURTHER STUDY

Duchesne, Gore, Hardman, Heiler, Maxwell, *op. cit.*

Evelyn Underhill, *Worship*. Harper & Bros., 1937.

The Clementine Liturgy, Book VIII of the *Apostolic Constitutions*.

Liturgies of St. James, St. Mark, the Blessed Apostles, Adai and Mari, in *The Ante-Nicene Fathers*, Vol. VII.

Liturgy of St. John Chrysostom, translated by F. E. Brightman. Faith Press, 1922.

The Roman Missal.

The liturgies of Holy Communion in the various churches.

CHAPTER FOUR

THE DAILY OFFICE

THOUGH the Eucharist was the norm of worship on the Lord's Day, the early church presently developed a series of offices for daily use. At first these consisted of the vigils or the evening service which was substituted for the night-long watch. Daily prayers were often said privately, particularly upon rising in the morning, at noon and at night.

Book seven of the *Apostolic Constitutions* contains a number of prayers which were used in the various services. Section five contains three daily prayers which were undoubtedly used by the practicing Christian in the regular routine of his life. They are recognizable as early forms of the Gloria in Excelsis:

A MORNING PRAYER

“Glory be to God in the highest, and upon earth peace, good will among men. We praise Thee, we sing hymns to Thee, we glorify Thee, we worship Thee by Thy great High Priest; Thee who art the true God, who art the One Unbegotten, the only inaccessible Being. For Thy great glory, O Lord and heavenly King, O God the Father Almighty, O Lord God, the Father of Christ the immaculate Lamb, who taketh away the sin of the whole world, receive our prayer, Thou that sittest upon the cherubim. For Thou only art holy, Thou only art the Lord Jesus, the Christ of the God of all created nature, and our King, by whom glory, honor and worship be to Thee.”

A PRAYER AT DINNER

“Thou art blessed, O Lord, who nourishest me from my youth, who givest food to all flesh. Fill our hearts with joy and gladness, that having always what is sufficient for us, we may abound to every good work, in Christ Jesus our Lord, through whom glory, honor and power be to Thee forever. Amen.”

There is also an evening prayer which closes with the *Nunc Dimittis*.

These simple and private forms of daily prayer developed in time into the daily offices of the monastic orders. By 529, when Benedict of Nursia founded the monastery at Monte Cassino and imposed upon it his famous rule, the daily offices were already divided into seven periods and occupied some four hours of time.¹ The offices were as follows: Vespers at sundown, compline at bedtime, nocturns and lauds at dawn, prime at rising, terce at nine o'clock, sext at noon, and none at three o'clock.² These services are composed largely of psalms, for during their course the Psalter is recited weekly. An office hymn, versicles, lections and antiphons are added to the psalms, making each service chiefly the reading of a large block of biblical material.

Naturally it was impossible for the parish clergy to devote this amount of time each day to reading the daily offices, and so these services were combined into two or three groups: matins and lauds at night, the day hours in the morning, vespers and compline in the afternoon. This practice prepared the way for the greater reduction and revision of the daily offices which the Reformation later made.

In Germany the Reformation largely substituted for the daily cycle two Sunday services and a mass, though daily prayers were held morning and afternoon for school children.³ The Lutheran service, without mass, presently assumed the general order which is followed today: hymn, confession of sin, introit, Gloria and Kyrie, collect and lessons, creed, hymn and sermon, offertory, prayers of thanksgiving, intercession and the Lord's Prayer. Its form was more logical and its content more varied and vital than were those of the daily offices.

Zwingli and Calvin substituted the "preaching service" for the daily offices, though they added to the sermon psalms, prayers and the creed.

One of the most interesting revisions of the daily offices was made by the Anglican Church of the Reformation. Several attempts were made by Cranmer to effect a suitable revision which finally culminated in the 1552 text of Morning and Evening Prayer. These two daily offices have been changed but little since Cranmer's time, and since they have become part of the cultural background of the English people they deserve our careful examination. Morning Prayer is ordered as follows:

OPENING SENTENCES — SCRIPTURE AND EXHORTATION

GENERAL CONFESSION AND ABSOLUTION

LORD'S PRAYER, VERSICLES AND GLORIA

VENITE, EXULTEMUS DOMINO

PSALMS AND GLORIA

FIRST LESSON — OLD TESTAMENT

TE DEUM LAUDAMUS

SECOND LESSON — NEW TESTAMENT

BENEDICTUS *or* JUBILATE DEO
CREED — APOSTLES' *or* NICENE
VERSICLES AND COLLECT OF THE DAY
COLLECTS FOR PEACE AND FOR GRACE
PRAYERS
PRAYER OF ST. CHRYSOSTOM
BENEDICTION

Evening Prayer is similar, except that the Venite is omitted, the Magnificat is substituted for the Te Deum and the Nunc Dimittis for the Benedictus. The versicles after the creed are longer, and a collect for aid against perils is substituted for the collect for grace.

During the course of the month the entire Psalter is read and during the course of the year most of the Bible is used for the lessons. Thus these Anglican offices preserve something of the content of the Roman daily offices. Structurally, however, they are very different. If they are dependent upon structural precedent at all, it is rather upon the Lutheran service which follows the same general pattern of confession, praise, Scripture, creed and prayer.

An interesting change presently occurred in Protestant worship. The daily office became the norm for Sunday morning worship and the Holy Communion became an occasional service instead of the weekly celebration which all the reformers except Zwingli had expected it would be. The church in worship went beyond the reformers in liturgical reformation. The daily office on Sunday morning met a need and provided an instrument of worship more plastic than Holy Communion to the immediacies of the religious spirit.

This is our Protestant tradition and practice: the weekly Sunday service of morning worship and an occasional celebration of Holy Communion. It is a good tradition and has brought to the whole body of Christ a new vitality. It is a service of vitality because the daily office transformed into the Protestant Sunday morning service provides an opportunity through preaching and free prayer for the religious consideration of the specific and concrete and manifold realities of the world in which we live. The forms and content of the Eucharist are established. Often they bear no immediate relation to the specific problems of the religious spirit in the world of today. Of course, the Eucharist can be a mighty means of reinforcing in the soul the fortitude and intelligence by which a man is enabled to interpret and meet the world. Having experienced the grace of God which streams from the face of Jesus Christ during Holy Communion, many a man, conscious of a new power, has been enabled to leave the nave of the church to do battle with the world in all its ugly brutality. But more, yet more, is needed. Very specifically the soul needs to unite with the worshipping group in corporate prayer regarding its need and thanksgiving. Very specifically the soul needs to hear and contemplate the will of God for man in the present world of the twentieth century, as that will is revealed in lections and sermon. This is the fundamental and marvelous possibility of the Sunday morning office, and that is why we may rejoice in our Protestant tradition of worship.

Our rejoicing is tempered, however, by the inadequate use of that tradition today. Twenty years ago we awakened to the fact that our services were often ugly, sentimental, and without buoyant and significant form. The hortatory ele-

ment was present in abundance to keep the Protestant conscience alive to sin and creative opportunity, but no sustaining forms were offered in which the soul might relax and feel at home in the Father's world. Sentimentality had usurped the place of strong emotion.

Our efforts to correct this situation have resulted in the bald restoration of matins. We have appropriated forms with which we have long since lost our organic continuity. We have achieved the form without the spirit, the superficial beauty without the lyric energy, the pattern without the deep emotion to give it vitality. We have become impeccable antiquarians, and though the liturgical barbarisms of yesterday have all but disappeared (in places) the sense of reality in worship has also gone. We cannot find reality and verve in worship by the restoration of the historic daily offices.

The time has come for us to meet our own liturgical problems in a creative way, to forge a worship for ourselves in the crucibles of our own experience, even as the church did yesterday in the time of its youthful splendor. The time has come for us to utilize the Protestant tradition of the Sunday morning service as an opportunity for a significant worship that will help the soul today to feel at home in the world. That is the gesture and bent of Part Three of this book.

NOTES

¹ Walker, *op. cit.*, p. 138.

² Hardman, *op. cit.*, p. 67.

³ *Ibid.*, p. 162.

PART THREE
CHRISTIAN WORSHIP FOR THE NEW DAY

*Come, my friends,
'Tis not too late to seek a newer world.
..... for my purpose holds
To sail beyond the sunset, and the baths
Of all the western stars, until I die.*

—Tennyson's "Ulysses"

CHAPTER FIVE

LITURGICAL FORM

LIKE all liturgy, the daily office of the Protestant church belongs in the realm of art. It is the imposition of significant form upon the world, and that is the function of the arts. The significance of the forms may vary, but the creative act which conceives, fashions and responds to structure is similar and constant. The two factors of expression and structure always control the aesthetic transaction. The artist has some profound experience which he desires to interpret and crystallize for the world. He then exploits a pattern for the sake of expressing his vision. This results in art.

Christopher Nevinston enters a base hospital during the war and sees the long line of cots with their suffering, broken humanity, men crippled by the impersonal and technological processes of war. He has a clear vision of the waste products of the war machine, and a desire permanently to crystallize this new insight which he has had. Like any good artist, he selects the pattern which will give adequate form to his desire for expression. He chooses brush and oils and cubist technique, and this results in one of the famous war pictures, "La Patrie."

Thomas Hardy looks at life on Egdon Heath and is struck by the futility of human effort in the face of blind circum-

stance. He chooses the novel as the form through which to express his pessimism. John Masefield comes upon the story of love in its disillusionment, love whose sordid aspects make a person think that

Life's a long headache in a noisy street,
Love at the budding looks so very sweet,
Men put such bright disguises on their lust,
And then it all goes crumble into dust.

He then chooses the old rhyme royal through which to express his story and writes "The Widow in the Bye Street." Sibelius feels within his own being the manifold emotions of folk and fatherland, and gives them form in his symphonic poem *Finlandia*. Frank Lloyd Wright dreams of broad, flowing horizontals clinging to the sides of hills in the Wisconsin river valley. He makes his plans, gathers the native stone and timber, and builds the beautiful Taliesin.

Worship is similar in purpose and method to the other arts. It has structure and expression.

It seeks to express the inner essence of prayer or holy fellowship. Essentially, this is the adoration of God by man and the recognition of God's nature and will. Man presents himself in adoration and as God reveals himself to man, the human spirit comes to know the reality of God, his nature and will and the meaning of fellowship with him. This is an objective transaction, for the emphasis is upon God. When worship is at its best, man is moved by inner compulsion to God as an iron bar is drawn to a magnet. Man does not go to the church in the interests of self-improvement or recreation, but rather for holy fellowship. He is carried beyond his own selfish interests to the larger interests of the

heavenly Father and the kingdom of God. He does not care to wallow in introspective analysis. His mind is upon the larger mind and his love moves out toward God. This results in one of the canons of worship: the daily office must be primarily objective rather than subjective. Whatever form the spirit of worship chooses through which to find expression, it must make possible this objective transaction.

The best art always has this more generous reference of objectivity. Can one think of a single notable picture, statue or building that is subjective in its emphasis? Even in such lyrical arts as poetry and dancing the reference becomes objective as the poem or the dance becomes comprehensive, larger in its scope, more dignified, elevated and broadly human. Shelley writing his "Ode to the West Wind" is a greater poet than Shelley writing his "Stanzas . . . in Dejection, Near Naples." What is true of the arts in general is true of worship in particular. At its best, the element of objectivity predominates.

A minister would greatly improve his understanding of this important matter by reading the whole chapter on "Objective and Subjective Worship" which Professor Pratt devotes to it.¹ He declares that "the worshiper in the Protestant church must be made to feel, as the Catholic feels at the mass, that something is really being done — something in addition to the subjective change in his own consciousness." Professor Pratt asks whether any kind of objective worship is possible for the man of our age, and answers: "There is a kind of worship that is perfectly objective and sincere and that is quite possible for the intelligent man of today as it was for the ancient — namely, that union of awe and gratitude which is reverence, combined perhaps with consecra-

tion and a suggestion of communion, which most thoughtful men must feel in the presence of the cosmic forces and in reflecting upon them." This is what I call the adoration of God and the recognition of his imperative nature and will.

The structure or form by which such worship is expressed is the liturgy, the order or pattern of the service. The question which we must always ask is, Does the liturgical form chosen really express the purpose of worship? Is its arrangement of the experience a significant one? Or is the arrangement nondescript? Or is it merely antiquarian? These questions bring us to a consideration of liturgical form.

II

I have long been impressed by the simple liturgical form of the *Te Deum*. It may appropriately be called a little office, for its structure makes possible a short but complete liturgical transaction. An analysis of the hymn discloses a threefold pattern. The opening lines give expression to the adoring soul in the presence of God: "We praise thee, O God. . . ." The movement changes to contemplation at the words, "When thou tookest upon thee to deliver man. . . ." The mood changes finally to that of dedication at the words, "Vouchsafe, O Lord, to keep us this day without sin. . . ." The hymn may therefore be written as a little office, its three movements designated as follows:

I. THE ADORATION OF GOD

We praise thee, O God; we acknowledge thee to be the Lord.

All the earth doth worship thee, the Father everlasting.

To thee, all Angels cry aloud; the Heavens, and all the Powers therein.

To thee, Cherubim and Seraphim continually do cry,

Holy, Holy, Holy, Lord God of Sabaoth;

Heaven and earth are full of the Majesty of thy Glory.

The glorious company of the Apostles praise thee.

The goodly fellowship of the Prophets praise thee.

The noble army of Martyrs praise thee.

The holy Church throughout all the world doth acknowledge thee;

The Father, of an infinite Majesty;

Thine adorable, true, and only Son;

Also the Holy Ghost, the Comforter.

Thou art the King of Glory, O Christ.

Thou art the everlasting Son of the Father.

II. THE COMMUNION WITH GOD

When thou tookest upon thee to deliver man, thou didst humble thyself to be born of a Virgin.

When thou hadst overcome the sharpness of death, thou didst open the Kingdom of Heaven to all believers.

Thou sittest at the right hand of God, in the Glory of the Father.

We believe that thou shalt come to be our Judge.

We therefore pray thee, help thy servants, whom thou hast redeemed with thy precious blood.

Make them to be numbered with thy Saints, in glory everlasting.

O Lord, save thy people, and bless thine heritage.

Govern them, and lift them up for ever.

Day by day we magnify thee;
And we worship thy Name ever, world without end.

III. THE DEDICATION

Vouchsafe, O Lord, to keep us this day without sin.
O Lord, have mercy upon us, have mercy upon us.
O Lord, let thy mercy be upon us, as our trust is in thee.
O Lord, in thee have I trusted; let me never be confounded.

Many of the Psalms which have liturgical character reveal the same devotional pattern, among them Psalms 19 and 90. In the nineteenth Psalm the three distinct movements begin with the following lines:

1. The heavens declare the glory of God . . .
2. The law of the Lord is perfect . . .
3. Let the words of my mouth and the meditation of my heart be acceptable in thy sight, O Lord, my strength and my redeemer.

In the ninetieth Psalm the movement is marked by the lines:

1. Lord, thou hast been our dwelling place . . .
2. Thou turnest man to destruction . . .
3. So teach us to number our days . . .

This gives us a simple, threefold pattern through which the spirit of worship may find expression. The pattern follows the psychological process of the devotional experience, the form which the soul naturally chooses in its approach to God. There is first of all the breathless waiting, the adoration before the Most High. This intense allegro, which may even become agitato in the presence of the *Mysterium Tremendum*, soon moves into the andante of contemplation

and communion. Leisurely the soul meditates upon the nature and will of God. Questions are asked and answered. Discovery and revelation occur. There is a holy communion between man and God. Presently the imperative aspects of God's will become clear and the soul is carried into the alleghetto of dedication. In the light of all that has occurred the soul brings all its energies to focus at a given point on God's will, offering itself as did Isaiah, "Here am I, send me."

That this is a valid account of the experience of worship is shown by the analysis, not of liturgical materials now, but of the records of religious experience. There is the old story of the religious experience of Moses as set forth in Exodus 3:1-4, 18. It is an account of the adoring worshiper in the presence of God, the long period of communion in which God's will is clarified, and finally the act of dedication, the journey to Egypt. A careful study of Shelley's "Hymn to Intellectual Beauty" will lead to the same analysis. It is the record of an essentially devotional experience as the poet apprehends God in beauty and finally dedicates his life to the increase of beauty upon this earth. The liturgical form is true to the psychology of worship. The simple journey of the soul from adoration to communion and dedication finds outward form in the tripartite liturgical pattern. This is not the only devotional pattern, and therefore it is not the only liturgical form, but I know of none which is more simple and fundamental. And the modern mind has a strong penchant for directness and simplicity.

When this basic liturgical skeleton is clothed with the materials of worship it assumes a design such as the following order of service, an order which I have used with the greatest satisfaction:

ORGAN VOLUNTARIES

I. THE ADORATION OF GOD

HYMN OF ADORATION

INVOCATION

GLORIA PATRI

II. THE COMMUNION WITH GOD

READING FROM THE SCRIPTURES

CHORIC MEDITATION ON GOD'S PRESENCE

CALL TO PRAYER

Sanctus

Minister: It is very meet, right, and our bounden duty that we should at all times and in all places give thanks unto Thee, O Lord, holy Father, almighty, everlasting God.

Choric: Therefore with angels and archangels, and all the company of heaven, we laud and magnify Thy glorious name, evermore praising Thee and saying: Holy, Holy, Holy, Lord God of Hosts, heaven and earth are full of Thy glory. Glory be to Thee, O Lord most high. Amen.

Prayer of Communion

Silence

Lord's Prayer and Response

HYMN

SERMON

COLLECT

III. THE DEDICATION

OFFERING

*The people stand when the Offering is received
at the chancel and sing the*

DOXOLOGY

BENEDICTION

CLOSING HYMN

Notice the absence of ecclesiastical bric-a-brac in this service. The movement of the soul toward God stands forth bold and clear. The three major divisions are printed on the calendar for the week or on the page of the service book. Ample time is allowed for their broad development. The soul is not under the burden of recapitulating and condensing the seven historic offices, hence its movement toward God is broad and simple. In the Anglican service of Morning Prayer with sermon there are about thirty items which need to be said or sung. Contrast that with the clean athleticism of this service that moves directly, though without constraint, toward God.

Notice also the absence of historical materials from the ancient liturgical sources. Only the Gloria, the Sanctus and the doxology are drawn from the older sources, and these are so familiar to modern worshipers and have such unusual ability to express the adoring spirit in the presence of God, that it would be foolish to sacrifice them in the interests of modernity. Unlike many of the old materials, the idiom of these three hymns is not dated. They are so elemental and

forthright as to take the soul beyond the words and form to the reality-experience itself. The service as a whole is no anthology of ancient materials. Hymns, anthem, invocation, call to prayer, prayer, sermon and collect can all be contemporary in their expression. The old canticles and psalms, collects, creeds and set prayers through whose uncertain maze the man of today gropes in vain for light, find only in the stern resolution that it shall not be again — grief for him after this! — have been left out. Frankly, there is no place for them in modern worship. They served their day and have ceased to be useful except in occasional services.

Notice the authentic and climactic movement of the service, the balanced cadence of prayer and sermon, the allegretto of dedication. The initial phase of adoration moves swiftly through opening hymn — carefully chosen to permit adoration — invocation and Gloria Patri, a hymn of purest praise and joy.

God then speaks through Holy Scripture — most clearly, one is inclined to believe, through the New Testament. The lesson for the day establishes the theme which receives leisurely development during the second phase of worship, in which the holy fellowship is made possible. Following this, the presence of God in lesson and church is accented by the choric meditation — an anthem by singing choir or some psalm by speaking choir. Man then responds in prayer to God's word and presence. He attempts by generous gesture of prayer to meet God's compassionate love. He does not hurry. The long prayer phase provides ample opportunity for communion. It also helps to restore to the service the balance which the sermon is likely to upset. Prayer and ser-

mon are both adagio movements within the andante phase of worship. The clear, fresh call to prayer by the minister brings the soul to brief adoration again in those majestic words so pregnant with sense of the numinous: "Holy, Holy, Holy." The Sanctus may be either spoken by the congregation or sung by choir or choir and congregation. Then in the minister's free prayer of communion man's deepest needs and aspirations are laid before God. The soul is silent, in order that now God may speak to it. Three notes on the sanctus bell or the chimes of the organ break the silence and again suggest the presence of God. The soul responds in those simple words it learned from Jesus of Nazareth, and remembered through the years. The choir brings this deeply moving adagio of prayer to a close with a choral amen.

The hymn picks up the theme of the lesson and carries it into the sermon where all its aspects are developed as fully as possible. The collect for the day closes the sermon. No form of prayer can express quite so nicely as the collect a single idea and petition. By preparing a fresh collect each Sunday, the minister can give final and pointed expression to the theme of the day.

This carries the soul into the broad and thrilling movement of dedication. It has adored the living God. It has listened to his will and has addressed itself in deepest need to his love. Now it is ready to bring all its powers to focus on some point of the divine will. During the offertory it has an opportunity to gather together the ragged ends of its life and say, "From now on, O God, I will do thus and so, that Thy kingdom may come and Thy will be done on earth by me and my friends." The emotions of adoration and the

insights of communion are fused into the desire to live on behalf of God, to obey his imperative will and to work on behalf of his kingdom of righteousness. This is why the offering should follow the sermon, because it is a symbolic act, the final summary of the total experience of worship. It affords a few quiet moments of recollection during which the worshiper may silently and personally make his own dedications. Then the sanctus bell or chimes are rung again as God's presence is signified, and all these individual dedications are wrought into a magnificent corporate act as the entire congregation rises to present its offering to God. The broad, simple strains of the doxology bring this act of dedication to thrilling and proper conclusion. Benediction and closing hymn send the soul forth to Christian labor in the world. This is as clean and lithe and resilient a design in the realm of worship as the modern car is in the realm of transportation. It is as functional in its form as the modern steel skyscraper, and rightly so.

Of course, there are variations on this pattern. The service just outlined can be used by any church, large or small. Churches with adequate musical resources that want to extend the time of worship beyond the bounds of the hour in the interest of a richer service, may add certain materials to this basic form. Such a service as the following might result. The choral introit and the acts of adoration in the first part can be freshly prepared each week. This is true also of the litany in the second part. Definite suggestions for the preparation of these materials will be made in the next chapter. An offertory anthem is added for those churches that desire two anthems.

ORGAN VOLUNTARIES

I. THE ADORATION OF GOD

HYMN OF ADORATION

CHORAL INTROIT

GLORIA TIBI

The congregation rises for the Gloria Tibi and is seated after the Gloria Patri.

ACTS OF ADORATION

GLORIA PATRI

II. THE COMMUNION WITH GOD

READING FROM THE SCRIPTURES

CHORIC MEDITATION ON GOD'S PRESENCE

CALL TO PRAYER

Minister: The Lord be with you.

People: And with thy spirit.

Minister: Lift up your hearts.

People: We lift them up unto the Lord.

Litany

Prayer of Communion

Silence

Lord's Prayer and Response

HYMN

SERMON

COLLECT

III. THE DEDICATION

OFFERING

Offertory Anthem, *after which the Offering is received, the people standing to sing.*

Offertory Sentences

BENEDICTION

CLOSING HYMN

CHORAL BENEDICTION

Another variation on this same pattern is the following service which is adapted to the summer situation. It takes the burden off the choir and puts it upon minister and soloists. The first part is especially interesting. It begins with a solo, carefully chosen, in the nature of a clear call to worship. This is followed by the minister's reading of a meditation which strongly suggests the presence of God in the world. Here is an excellent opportunity to use contemporary materials of prose or poetry which set forth to the congregation in familiar and beautiful idiom the life of God in their midst. A congregation hearing Edward Carpenter's poem, "Over the City," would not soon forget that God was part of their worshiping group. The congregation then rises for the Gloria Tibi, acts of adoration and the climactic hymn of adoration. The allegro of worship is held back at first by the andante movement of the call to worship and the meditation. Then in eager adoration the people rise to glorify God. Again, in practice I have found this rich opening movement to be unusually satisfying.

ORGAN VOLUNTARIES

I. THE ADORATION OF GOD

CALL TO WORSHIP

MEDITATION ON THE PRESENCE OF GOD

GLORIA TIBI

*The congregation rises for the Gloria and is seated
after the hymn.*

ACTS OF ADORATION

HYMN OF ADORATION

II. THE COMMUNION WITH GOD

READING FROM THE SCRIPTURES

CALL TO PRAYER

Prayer of Communion

Silence

Lord's Prayer

HYMN

SERMON

COLLECT

III. THE DEDICATION

OFFERING

*The people stand when the Offering is received at
the chancel and sing the*

DOXOLOGY

BENEDICTION

It seems to me that the tripartite pattern avoids some of the difficulties inherent in other patterns recently suggested. Everyone is familiar now with the fivefold pattern presented by Von Ogden Vogt: Vision, Humility, Vitality, Illumination, Enlistment.² I used this pattern for a number of years, but finally gave it up because I felt that it broke down at steps two and three—precisely where the Anglican office breaks down also. The people are not ready to confess their sin and seek forgiveness so early in the service, because they do not feel penitent and conscious of sin. Hence the general confession is only a perfunctory exercise. It does not bring the lyric lift of the soul, the resurgent energy attendant upon the consciousness of the forgiving grace of God. Consequently step three, “Vitality,” becomes perfunctory also. The service begins to assume reality only at step four, “Illumination.” I am also inclined to believe that if the confession of sin is so important a matter that a distinct movement of the liturgy is devoted to it, the movement ought to be andante if it is to be real. To gather up your sins into a single paragraph is to hurry through the act of penitence. The movement ought to be slowed down and enriched. An even better arrangement is to set aside a separate service for this act, such as the Anglican office for Ash Wednesday and the Lutheran confessional service before Holy Communion.

In his book *Reality in Worship*, Dean Sperry offers a tripartite design based upon the Hegelian pattern of thesis, antithesis and synthesis.³ Some theme is chosen whose thesis is presented during the opening phases of the service. The antithesis is then set forth and the whole theme and service are finally summarized in the synthesis. Dean Sperry makes

a strong case for this design. When one considers it for weekly use, however, one is inclined to feel that it throws too heavy a burden upon the thematic element. To select, week after week and year after year, a theme which can be liturgically developed in this threefold fashion is to create for the minister an impossible burden. Furthermore, the presentation of the antithesis of every thesis is an arbitrary demand. There is no liturgical necessity for it. Sometimes, indeed, this treatment of a theme can bring spontaneity and vitality to worship. For the occasional service this pattern is particularly adapted, as we shall discover later in the service for Ash Wednesday.

Other patterns and services have been suggested which follow more or less the Anglican office of Morning Prayer. Such services as those of Dr. John Hunter in his *Devotional Services for Public Worship* and those of Dr. William Orchard in his *Divine Service for Public Worship* might be included in this category. They do not strike the modern note, however. The general confession, psalms, canticles and versicles remain in abundance. Like the Anglican office itself, they are too full of liturgical bric-a-brac. The form does not stand out in bold and simple beauty. They carry the accent of a day that is gone.

III

There are many possible designs for the occasional service. Perhaps the most unusual have been presented by William Norman Guthrie in his *Offices of Mystical Religion* and his *Seven Oracles from the Cross*, services which he has used in his church, St.-Mark's-in-the-Bowery, New York.

The minister will be quick to see that these sustained lyrical services are beyond the capacity of the ordinary congregation, but he will find them suggestive nevertheless.

Many opportunities arise for the occasional service, however, as we shall discover in the chapter on the liturgical calendar. For the moment we are interested in its form or structure. Several principles ought to be kept in mind when such services are being arranged.

Beware of the novel, the grotesque, the bizarre, the sentimental. How many amusing incidents come to mind of the occasional service that was "enriched" by the novel introduction of some extraneous or sentimental element. There was a Mother's Day service which concluded with a tableau of Whistler's Mother in the chancel while the congregation sang "Home, Sweet Home." There was a sermon which closed with a dramatic choral dialogue between minister and soloist. There was the sudden darkening of the chancel and the glare of the wretched electric cross (you can buy neon-outlined crosses now if you like them). There was the long procession of the congregation, each member with a white carnation, filing down the aisle to insert their flowers in a wire frame in the chancel to form a gigantic floral cross. These amusing and touching incidents fool none but the minister who orders them. He is reaching for a subjective effect upon the congregation and doesn't know that the most profound emotion is awakened only as the result of a valid form objectively conceived and celebrated. He has mistaken sentiment for passion, novelty for interest, the anecdote for illumination.

Use a simple and valid form in the construction of the occasional service. No liturgy is formed by pulling liturgical

materials out of a hat and piecing them together. Each service must have a definite skeletal structure that determines the liturgical materials and is easily discerned by the soul in its movement toward God. The particular form chosen is dependent upon the occasion, upon the soul's immediate desire for religious expression. Form follows expression. What needs to be said and done? What needs to be celebrated? Let the form answer these questions in simple and adequate manner.

As an example of what can be done in choosing a form to express a given liturgical occasion, consider the service for Ash Wednesday. Almost unanimously now, Protestantism observes the liturgical season of Lent. This means that the church faces the problem of how to observe Ash Wednesday.

The historic service is unacceptable because it is not comprehensive enough. Its mood and purpose are confined to penitence. It is a vestige of medievalism when the spirit of Christian worship changed from joy to fear of damnation, and when Lent was a long season of fasting and penitential preparation for Easter. A reasonable Lenten motive is much broader than penitence, however. Lent has to do with the weariness of the soul, and its renewal of life and hope and joy during a sustained retreat. In its struggle with nature and the world the soul is kept in constant tension which finally results in weariness if not exhaustion. Then insights need to be deepened, emotions need to be released, and the whole being brought once more into joyous integration. This is the comprehensive motive for the Lenten retreat.

Here is a service based upon that theme and designed according to Sperry's pattern of thesis, antithesis and synthesis. The broad divisions of the service are printed in the bulletin

which the people use, so that they may be aware of its essential structure and thus follow it properly with mind and emotions. First there is a recollection of the weariness of the soul and of the manifold forces which have contributed to its despair and fatigue. Then follows a contemplation of the strength of God, during which are heard the voice of the living God and the adoration of his people as they apprehend his marvelous presence. This is followed by the final phase, the renewal of life, during which the soul is comforted and brought once more to hope and life and joy.

Each minister can freshly prepare his liturgy on the basis of this fundamental pattern. Particularly may he wish to rewrite the litany of despair and the acts of confidence to fit the mood of his own parish or to reflect the trend of world and national events in any given year. In this way the service will be kept vital and contemporary.

A SERVICE FOR ASH WEDNESDAY

ORGAN VOLUNTARIES

I. THE WEARIINESS OF THE SOUL

INVOCATION

Almighty and most merciful God, unto whom all the generations of men have turned for help, look upon us with Thy paternal compassion, we pray. Grant that Thy presence may come upon us and Thy love surround us during this Lenten period when we make our retreat. Ever make Thyself known to us, and grant that we may spend our days in the light of Thy presence and in working with Thee for the growth of Thy kingdom, and thus

eternally behold the glory of Thy spirit, through Jesus Christ, our Lord. Amen.

COLLECT

Almighty God, who in Thy wisdom hast provided this Lenten retreat for weary souls, grant us the comfort of Thy strengthening presence, we beseech Thee; that our faith may be renewed, our despair be changed to hope and our sorrow be transformed into joy, through Jesus Christ, our Lord, in whose memory and spirit we have met for holy worship. Amen.

LITANY OF DESPAIR

Minister: O Lord, hear our prayer,

People: And let our cry come unto Thee.

Minister: We are weary in body from the strain and anxiety of work; from trying to live with people who themselves are often thoughtless and selfish; from inadequate rest and relaxation and from all the blows of adversity.

People: O Lord, hear our prayer,
And let our cry come unto Thee.

Minister: We are weary of our sin; of the selfishness which blinds us to the needs and desires of others; of the sudden rush of passion which shakes us at the center of our being; of the mean and petty thoughts and acts which rob our days of beauty; of our terrible indifference to fellowship with Thee in holy worship.

People: O Lord, hear our prayer,
And let our cry come unto Thee.

Minister: We are weary because the bright hopes of youth are as yet unrealized. The days slip by and one

year crowds upon another and those dreams which once seemed certain of achievement fall farther and farther into the future. Sometimes we wonder whether they will ever be found, whether the vision of joy which once burned for us with splendor will enlighten our days again.

People: O Lord, hear our prayer,
And let our cry come unto Thee.

Minister: We are weary with the burden of our countrymen, of those multitudes of people who have no chance to earn their daily bread; of all whose days are spent in futile effort and whose lives are placed in foul and wretched places; of all who can never lift the level of their lives or see any greater hope for their children. Their hurt is our hurt and we are weary with the burden of their despair.

People: O Lord, hear our prayer,
And let our cry come unto Thee.

Minister: We are weary of the sin of those in privileged places, of those who have gathered in their hands enormous power for selfish use; of those who control the destiny of multitudes of men and women and do not greatly care; of those who will not hear the cries of these multitudes in pain.

People: O Lord, hear our prayer,
And let our cry come unto Thee.

Minister: We are weary with the burden of Europe. We are humbled by the desolation of her beautiful old towns over which the blue sky arched and the sun spread its joy. We despair for human freedom and the right of peoples to govern themselves.

People: O Lord, hear our prayer,
And let our cry come unto Thee.

Minister: We are weary of the burden of all across wide oceans who suffer today, of the Chinese who have been humbled before the world, of all freedom-loving spirits in Germany, of millions of people in India who live without hope or joy, of all the weeping multitudes in far and unknown lands.

O God, we are weary and turn to Thee for help.

People: To whom can we turn but Thee, O Lord.

Minister: O Lord, hear our prayer,

People: And let our cry come unto Thee.

LORD'S PRAYER

CHORAL: *Agnus Dei*

II. THE STRENGTH OF GOD

THE VOICE OF THE LIVING GOD: *Psalm 46*

VERSICLES

Minister: Lift up your hearts.

People: We lift them up unto the Lord.

Minister: Let us adore the Lord, our God.

People: It is meet and right so to do.

HYMN OF ADORATION

GOSPEL: *Luke 4:1-14*

MEDITATION, *given by the minister, brief. Suggested subject:*
Body and soul are weary but God is young and strong.
As we renew and deepen our fellowship with him during this Lenten retreat, as Jesus did before his ministry,

his understanding will quicken our minds and his energy will strengthen our bodies, and our whole being will be wonderfully refreshed.

ORGAN INTERLUDE, *during which the candles in sanctuary and nave may be lighted.*

III. THE RENEWAL OF LIFE

ASSURANCES

Minister: Isaiah 40:1-5; Psalm 121

Soloist: "He Shall Feed His Flock Like a Shepherd,"
from *The Messiah*

ACTS OF CONFIDENCE

Minister: If God be for us, who can be against us?

People: Glory be to God, our strength and our help.

Minister: Even now we sense the presence of God. His energy is strengthening us; his voice of hope is speaking to us; his participation in our problems is encouraging us; his love is lifting us from our despair.

People: Glory be to God, our strength and our help.

Minister: Even now the voice of God, like the stirring clarion of silver trumpets, is calling to the world through the church of the living Christ.

People: Glory be to God, our strength and our help.

Minister: Even now the conscience of men is being quickened. Justice is reaching out to protect the weak and the oppressed; love is reaching out to unite us all in happy fellowship; intelligence is showing us the way to lasting peace.

People: Glory be to God, our strength and our help.

Minister: Even now the desire is coming upon us to unite

our lives with those of multitude upon multitude in the struggle for a better world. We know that Thou wilt help us. We know that Thou wilt guide us. We know that in the end Thy holy will must surely prevail and the kingdoms of this world really become the kingdoms of our Lord, Jesus Christ.

People: Glory, glory be to God, our strength and our help.

Minister: Now the cloud of darkness disappears; now the fears are brushed away; now the weary body is suffused with strength; now the sky is filled with joy. Light of the spring sun shining upon us; life of the rich earth in eager expression; leap of the mind in joyful discovery; joy of the heart in its renewal of life.

People: Glory be to God, our strength and our help.

DOXOLOGY

BENEDICTION AND CHORAL AMEN

ORGAN POSTLUDE

NOTES

¹ Pratt, *op. cit.*, Chap. XIV.

² Vogt, *Art and Religion*, Chaps. XV, XVI.

³ Sperry, *op. cit.*, Chap. XIV.

CHAPTER SIX

LITURGICAL MATERIALS

LITURGICAL materials bring to life the bare structure of the liturgy. Within the larger frame of the service are the smaller forms of its various elements. In this respect the liturgy is like a building or a play. The various arts and materials of dramatic composition, interpretative reading and acting, costuming, painting, stage setting and lighting all work together to create the comprehensive art of dramatic production. The completed building is made possible by many materials and arts: the steel skeleton on solid foundation, the screen of brick or stone, the windows, the decoration, the wrought and hammered metal work, the fixtures for lighting, the furniture and other appointments. The composite whole is the building in which we live or work or worship. In this way the burnished jewels of the service — prayers, hymns, lections and litanies — form the gleaming diadem of worship.

This is the point where the minister at once can begin the use of contemporary materials. He may be helpless in regard to the structural lines of his building; he may think that nothing can be done in regard to its interior arrangement and decoration; he may shrink from changing the order of service; but the composition of the liturgical materials is under his control.

Here also is the point where the organic nature of worship becomes most obvious. Contrast the dominant mood of a

service composed of the collected antiquities of historic usage with that of a service born out of the needs and hopes and tensions of the moment and phrased in the trenchant idiom of the day. Obviously, the one is archaic in its mood and the other is organic to its world. There is no question regarding the weakness of the one and the virility of the other.

Nor is there any question as to the choice of liturgical materials in the creative periods of religion. A rereading of the historical chapters will reveal the organic nature of these materials. As the liturgy and the church year developed, the contemporary idiom was used to give liturgical expression to the needs and interests of the growing church. A stable crystallization led at length to the Reformation. Again, worship and churchmanship became creative. The liturgy was phrased in the vernacular, and became a living, familiar reality for the people of the sixteenth century. And when the chaste beauty of the Anglican offices became sterile, religion again became creative in the Wesleyan revival. What did Wesley do? Make no mistake. He preached and prayed in the vernacular. He and his brother wrote those radiant hymns in the pungent language of the eighteenth century, hymns which became the throbbing heart of a vital Methodist worship. For the Methodist Church now to crystallize its liturgy on a sixteenth century level would be a tragic denial of its own best antecedents. For any church to revert to the permanent use of ancient materials would be to misread the history of religion in its vigorous moments.

As an example of the futility of this return to antiquity, take only one aspect of religion and the world today: the social gospel. One looks in vain for any adequate treatment of this theme in historic usage. Dr. Morrison devoted his

lectures on the Rauschenbusch foundation to a discussion of this very problem in its larger aspects. He spoke of *The Social Gospel and the Christian Cultus*. He spoke of the fallacy of believing that the social gospel can be made effective through the instrument of the sermon alone. If it is to possess the whole life of the world it must first possess the whole cultus of the church, and this includes not only the church's theology, ethical standards and practices of churchmanship, but also the liturgy. Religion and the social gospel are one and inseparable, and yet this aspect of religion has seldom received historic liturgical expression. It needs to become an organic part of the prayers, litanies, hymns and antiphons of the church, as well as part of the sermon. Since liturgical materials setting forth the social idealism of the church do not now in any large measure exist, they need freshly to be written and built into the Christian cultus.¹

The social gospel is large. It includes the needs and judgments and aspirations of men in such great problem areas as war, international relations, government, trade, industry, education, medicine and the living conditions of people. But the social gospel is not the only interest of religion that is not expressed in the historic liturgical materials. There is the vast domain of modern science as it relates itself to the intellectual and economic life of today. There is the whole field of art and literature, biography and history. The historic liturgy which confined its celebration to personal piety and biblical history missed whole areas of religious interest. That is why new materials of worship need to be prepared. And because the new knowledge has modified somewhat the older conceptions of personal piety and biblical history, even

these materials will have to be rewritten to fit the new concept as well as the new idiom of speech.

II

Of course, this revising is often poorly done by eager enthusiasts who fail to realize that they are working with the materials of art and that their function is that of the artist or the poet. The writing of contemporary liturgical materials is in no sense a job of journalistic reporting. The liturgical artist does more than reflect the passing images of his own day. He re-creates them in his religious consciousness and gives them significant form. This is an aesthetic as well as a religious transaction. The language of journalism is the same as the language of worship but the method of expression is different. This is true of all the language arts. The poet, novelist, and dramatist use the same words and speech forms, the same common language that the journalist uses, yet their work results in art rather than journalism because their method of expression is different. It is poetic rather than expository or journalistic.

What is true of these arts is true also of liturgical materials. They are essentially poetic and the craftsman who fashions them must understand the function of poetry in worship. I use the word "poetry" here, not as meaning "metrical discourse," but in that basic sense described by Wordsworth when he wrote of the famous *Lyrical Ballads*: "The principal object, then, proposed in these poems was to choose incidents and situations from common life, and to relate or describe them throughout, as far as possible in a selection of language really used by men, and at the same time to throw

over them a certain coloring of imagination, whereby ordinary things should be presented to the mind in unusual aspect; and further, and above all, to make these incidents and situations interesting by tracing in them, truly though not ostentatiously, the primary laws of our nature: chiefly, as far as regards the manner in which we associate ideas in a state of excitement.”²

This preface to the *Lyrical Ballads* is elementary reading for the liturgical artist and craftsman. If he reads farther than the passage just quoted he will come upon added insight and clarification: “For all good poetry is the spontaneous overflow of powerful feelings: and though this be true, poems to which any value can be attached were never produced on any variety of subjects but by a man who, being possessed of more than usual organic sensibility, had also thought long and deeply.”

This welling up of powerful feeling in a man of unusual organic sensibility who has thought long and deeply and has reached the moment of creative feeling, is the realm of poetry. It is the realm where the common images in our stream of experience become colored by emotion and imagination and the deep insights of the intellect, and assume a new significance. If the poet decides to crystallize this profoundly moving moment in which his whole nature is involved, he chooses patterns which will convey as adequately as possible his state of being.

In this the so-called poets of the eighteenth century failed. They were metrical journalists who had mistaken the nature of poetry. They had critical acumen but no poetic feeling. Like Pope, they could produce a metrical *Essay on Criticism* or a *Dunciad* or a series of *Moral Essays*, but their passion

was unable to transcend the nice confines of the heroic couplet. In this the poets of the romantic movement achieved superb distinction. Wordsworth and Coleridge, Byron, Shelley and Keats were living examples of that which Wordsworth had given theoretical expression.

The conception of poetry set forth by Wordsworth is developed by A. E. Housman in his Leslie Stephen lecture delivered at Cambridge. He declares that poetry is not the thing said, but a way of saying it. "And I think that to transfuse emotion, not to transmit thought but to set up in the reader's sense a vibration corresponding to what was felt by the writer — is the peculiar function of poetry." Housman gives a number of illustrations to show the difference between this sort of poetry and that which is merely metrical discourse or liquid versification. Since the poetic consciousness is suffused with feeling, certain physical accompaniments attend the moment of poetry. Says Mr. Housman: "Experience has taught me, when shaving of a morning, to keep watch over my thoughts, because if a line of poetry strays into my memory, my skin bristles so that the razor ceases to act. This particular symptom is accompanied by a shiver down the spine; there is another which consists in a constriction of the throat and a precipitation of water to the eyes; and there is a third which I can only describe by borrowing a phrase from one of Keats' last letters, where he says, speaking of Fanny Brawne, 'Everything that reminds me of her goes through me like a spear.'"³

Is not this that poetic moment described by Santayana? "This plastic moment of the mind when we become aware of the artificiality and inadequacy of what common sense perceives, is the true moment of poetic opportunity. . . ."⁴

It is the moment of sensitiveness, of deep insight and heightened feeling when form rises from chaos and life takes on new beauty and meaning.

It is also the moment of the liturgical transaction. The same heightening of the emotions and the same physical accompaniments occur during worship as those described by Housman during the moment of poetry. Many a worshiper can testify to the cutaneous changes, the chills down the spine, the constriction of the throat and the flow of tears to the eyes. These are subjective effects of a noble, objective worship, a worship which is poetry and is therefore "the overflow of powerful feelings . . . by a man who, being possessed of more than usual organic sensibility, has also thought long and deeply."

Liturgical language is simply the contemporary idiom colored by the poetic and religious consciousness. It is the vernacular given new splendor and power by imagination and feeling. It is poetic without being metrical. It despises no subject as beneath its concern. Alfred Noyes can give sustained poetic expression in a trilogy to such apparently nonpoetic material as modern science. Carl Sandburg can dignify the life of agricultural and industrial America by lifting it into the realm of poetry. So in prayer, Walter Rauschenbusch can speak of workmen and toiling women, producers and consumers, tuberculosis and newspapers, alcoholism and war — subjects beyond the bounds of personal piety and conventional liturgical treatment. Yet this is the task of the liturgy. In the modern language of living men it must translate kaleidoscopic human experience into the poetry of worship. In no sense is this a struggle for style. It is rather the lifting of the imagination to God and the affirma-

tion of God's will in the most immediate and virile language at the command of the adoring soul.

III

Undoubtedly prayer is one of the basic liturgical materials. It makes possible the soul's movement in the liturgical rhythm. It is also the point where man's part in worship becomes either vital or dull, real or merely conventional. It affords the leader of worship an excellent opportunity to make the language and thought forms of worship organic to his own day in contrast to the lifeless practice of looting the devotional treasures of antiquity.

The minister must approach the composition of his prayers as any artist approaches his task. The experience of a lifetime is colored by the immediate experience of the week. Certain needs and desires of the soul must be crystallized for contemplation and prayer on Sunday morning. The imagination broods upon this devotional content, coloring it, suffusing it with the profound emotions of religion, preparing the artist for the creative moment of crystallization. When this moment arrives the proper form is chosen, and into this form flow the cascading words and language of prayer, words sustained by poetic vision and the strong sense of the presence of God.

Consider first the language of prayer, the words which give meaning to the chosen form. Most certainly there is a language of prayer, just as there is a language of verse. It is the contemporary idiom ennobled and enriched by the imagination. It is not a special phraseology, except for the formal pronouns for deity. Often, to be sure, the bungling craftsman uses a special phraseology, just as the amateur poet

will often use the "poetic diction" of yesterday's metrical discourse. So in prayer, we come upon the trite phrase, the hackneyed word, the stiff brocade of a stilted past. How many times have we heard the minister cry out, "Endue Thy servant with power from on high; baptize us afresh with the Holy Ghost; bless our brother who is to preach, give him wisdom and a tongue of fire; bless all the missionaries, all in power and in authority," and so on forever! This is the trite "poetic diction" of religion, not the language of prayer.

In the preparation of a prayer, choice of words is governed by several rules. Use the simple, concrete, specific word, rather than the complex, abstract, general word. Though the content of science and economics may very well be included in prayer, their technical terminology has no place there. In effective prayer, words are taken from the common life — words that spring from the earth and are everywhere used; words rich in association and connotation, that taste, smell, visualize, that stir the memory with their varied overtones and awaken lingering emotion.

The adjective is set aside in favor of the noun and the verb. Prayers that are full of adjectives are likely to be weak. They lack the motivating power supplied by words of action. They are full of unnecessary ballast and probably never rise to heaven. They need plenty of good, strong verbs to bring them to life.

The divine name is used with reticence. Not only is it a sign of poorest taste, it also weakens the prayer to introduce the name of God or some divine synonym too often. It calls the attention of the congregation to the pray-er. It makes people uncomfortable and self-conscious on behalf of the

minister. Surely an average of once per paragraph in the free prayer is enough. When a minister really makes an act of the imagination and brings his poetic consciousness to bear upon his theology, he will be so filled by the wonder and mystery of God as to make his adorations and petitions thereafter in the greatest reverence. Like the ancient Hebrews, he will be very careful about using the divine name.

Archaic terminology will be discarded in favor of the modern idiom. After all, there is no more reason for praying in sixteenth century English than for preaching in it. Just as the author of the Book of Jubilees pictured the company of heaven using the Hebrew language, so many an English and American churchman today speaks as if the language of Shakespeare and Cranmer had archangelic imprimatur. It is highly doubtful whether that once virile idiom, now grown archaic, has been blessed with a special sanctity. Let the minister read the excellent prose and poetry being written today and then write his prayers in comparable spirit and style.

Fortunately, he has some excellent models upon which he can begin his experimentation. There is, of course, the astonishing collection by Walter Rauschenbusch, under the title *Prayers of the Social Awakening*. Here was a new note in modern liturgical material. Rauschenbusch did two highly important things in this volume. He lifted into the liturgy the whole area of social and economic life, and he did this in the language really used by men. He spoke of children who work, women who toil, immigrants, employers, consumers, inventors, artists, judges, lawyers, public officers, doctors, newspaper men, teachers, lovers, the idle, war, alcoholism, impurity, the church, the city — all the forces

which make our commonwealth. Do not mistake me: This is not journalism; this is the finished product of a high art. The common life has been lifted into the poetic consciousness, colored by the imagination, suffused with deepest thought and feeling, and then crystallized in virile, beautiful language. Once read, such prayers as that "For the Idle," and "Morituri Te Salutant," will not soon be forgotten.⁵

Many of the prayers appearing in the *Christian Century Pulpit* bear the modern accent. Month after month these prayers may be studied as examples of Christian worship for America. When the archaic note does appear — the heavy adjective, the hackneyed theme, the trite terminology — it stands in awful contrast to the dominant note of virility.

Of all the liturgical artists at work on the materials of prayer, I know of none achieving better results than Ernest Fremont Tittle. He is as superb at the lectern as he is in the pulpit. He gathers into the vortex of his great heart and mind the ragged ends of the common life, and in the rich, vital language of today lifts them up to God in prayer. I give his prayer for Sunday morning, January 26, 1936, as an example of what the language of modern liturgical prayer is like:

"Almighty God, in whom we live and move and have our being, we have come to this holy place that here, amid meaningful surroundings and in silent fellowship, we may become aware of Thee and know that Thou art not far away from any one of us.

"We come in deep humility, conscious of our unworthiness. We come with contrite hearts, deploring our misdoings. But we come with boldness, knowing that we have a great High Priest who can be touched with the feeling of our

infirmities. Forgive, we beseech Thee, our sins, and deliver us from their power. Help us to go in peace and sin no more.

“Regard, we beseech Thee, those silent petitions which rise from our hearts, those trembling confessions of need which we can find no words to utter; that we who are gathered here may presently return to our several abodes in the blessed assurance that Thou, O Lord, art acquainted with all our ways, that Thou knowest us altogether, and that Thou art able to do for us exceedingly abundantly above all that we ask or think.

“Open our eyes, that we may see those things that greatly matter, last on, and have enduring worth. Quicken our hearts, that we may also desire them. Help us to rise above our ordinary selves, that we may see clearly the way we should go; that we may earnestly desire what belongs to our peace; and that, acting ever under Thy direction, we may have some part in the building of a world in which much that now afflicts the sons of men shall be no more and much which today is but a dream of good shall be a blessed reality.

“Above all that we ourselves may hope to accomplish, do Thou, O Lord, exert Thy power for the healing of the nations. By the might of Thy Spirit influence the thoughts and decisions of men; that a world in dire distress may turn unto Thee, confessing its sins, acknowledging its need of redemption, and achieving its salvation by doing justly, by loving mercy, and by walking humbly with Thee; through Jesus Christ our Lord.”⁶

The forms into which the language of prayer is crystallized are many and varied. Chief among them all in the Protestant tradition is free prayer. This is the minister's long prayer, sometimes called the pastoral prayer. Its virtue and

opportunity are its perfect freedom. There is no prescribed form which can typify free prayer. To say that the pastoral prayer must include praise, penitence, petition, intercession and dedication, is to lay down an arbitrary rule. Free prayer always breaks these bonds.

An analysis of numbers of free prayers suggests the possibilities of certain patterns, however. Free prayer is not bound to these forms. They are rather the designs which often it takes. The minister who finds that during the pastoral prayer he tends to gyrate in all directions like a weathercock on a stormy day would do well to bear in mind these possible forms as essential designs for liturgical art.

1. There is the free prayer that is utterly free as to design, but nevertheless possesses an inner unity, coherence and emphasis that make of it effective and beautiful art. Its mood may be that of thanksgiving, penitence or petition, or a combination of these and others. The prayer by Dr. Tittle just quoted belongs in this category.

2. Sperry's design of thesis, antithesis and synthesis may be used for the pastoral prayer as well as for the entire service. Certain divine attributes may first be stated, to be followed by the contrasting human situation, and the petitions for reconciliation.

3. The pattern of the liturgy may be used: adoration, communion and dedication.

4. It may be a prayer for all sorts and conditions of men, a series of comprehensive petitions and intercessions for people in various circumstances.

5. It may assume the pattern set by some scriptural passage. Jesus' statement of his purpose in Luke 4:18-19 sets an admirable pattern for free prayer. How many prayers have

been modeled after the mystical experience of Isaiah recorded in Isaiah 6:1-8. The Bible is full of passages which can be used in this way.

6. Some one theme may be lifted up for contemplation and all its facets and possibilities explored in colloquy with God.

7. In an article on "The Language of Prayer,"⁷ Dean Sperry suggests using the litany form in free prayer. Since the structure of the litany is that of a series of inverted sentences with congregational response, it permits of no side excursions and awkward involvements. It also obviates the danger of handing out information to God. The whole prayer can be built up from a series of these inverted sentences, each one stating a petition or thanksgiving, as the case may be.

8. The form may be that of a series of statements regarding human need. Each sentence or short paragraph may address itself to God, beginning with the words, "We need Thee. . . ."

9. The free prayer may assume the pattern of praise, a series of declarations beginning with the words, "We praise Thee for. . . ." Similar to this is the prayer of thanksgiving, using the words, "We thank Thee for. . . ."

10. It may become a prayer for deliverance composed of a series of petitions beginning with the words, "Deliver us from. . . ."

Much as I should like to illustrate each one of these forms, to do so would prolong this chapter unduly. Three prayers must suffice.

PRAYER OF THANKSGIVING

Almighty God, in whom we live and move and have our being, we rejoice in the mercies by which our lives are surrounded.

We thank Thee for relief from pain; for the slower pulse, the regular breathing, the relaxation of the body, the peace of mind when some throbbing, racking pain is quieted.

We thank Thee for the passing of sorrow; for the interest in life which slowly creeps into mind and heart; for the willingness to smile again, and finally to laugh and sing as joy returns.

We thank Thee for the strength which comes to us when we open all channels to Thee; when we relax in the presence of great trees, quiet water and distant stars, when we unite our minds and emotions with the worshiping congregation in the church, when we sit before some book whose pages are saturated with beauty and truth.

We thank Thee for the little things which give tang and zest to life: the odor of flowers at dusk, the wind and water on the body, the gleam of lights on rain-washed pavements, the mystery of a new book, the haunting melody that sometimes flows through the mind, cool milk, and crisp, fresh bread.

We thank Thee for the big things without which we could not live: friends and family and human love, our country and its brave traditions of human freedom, the Bible and its words of healing redemption, the church and its ministry of helpfulness, the memory of our Lord Jesus Christ and the presence in this world of Thine own eternal love.

SCRIPTURAL PATTERN

Almighty God, we rejoice in the ministry of Jesus Christ our Lord. We are glad that Thou didst send him to preach the gospel to the poor, to heal the brokenhearted, to deliver the captives and restore sight to the blind and everywhere preach the acceptable year of the Lord. Grant that this day his ministry may meet us in our pain and need.

We who are poor desire the hope and knowledge of security, the experience of steady work at a living wage that will buy bread for the body and nourishment for the mind.

We who are brokenhearted long for healing and comfort, for the steady knowledge that at the heart of the world there is a purpose that is making for goodness, a love which is aware of our suffering and an arm that supports us in our loneliness.

We who are bound and captive deeply desire a sure deliverance. Some of us are bound by needless fears: fear of taking our normal place in the work of the world; fear of normal fellowship with other persons; fear of devastating disease and an unknown terror that haunts us day and night. Some of us are bound by sins of the flesh that spoil the healthy fellowship we might have with Thee and one another. Some of us are bound by sins of the spirit: pride and jealousy, hatred and intolerance, cynicism and flippancy. Some of us are bound by an environment beyond whose walls we cannot see. O Lord God, grant that even now Christ may break the power of these crippling sins and set us free.

And now we who are blind lift up to Thee our hands of helplessness. Some of us are blind and do not even know of

our limitations because we have lived in darkness so long. Some of us have been blinded by the bitterness of life to all beauty and loving-kindness which still surrounds us if we could but see. And some of us are blind to Thee.

Therefore grant, O God, the presence of the Lord Jesus Christ in our midst that he may heal us and deliver us and restore our souls to Thee.

A THEME WITH FACETS

Eternal Father of the seasons, we thank Thee for the song the summer evening sings. We rejoice in all natural sounds under the warm starlit sky: in crickets and frogs, in the quiet splash of a fish in the lake, in the soft music of water washing the sand of the shore, in the mysterious sighing of wind in the pine tops.

We thank Thee, too, for the song the summer evening sings in our dreams, for the melody of it that takes us back to childhood: to those golden afternoons of endless play, the quiet supper, the deep blue of the evening spent with the family who loved one another so deeply, the simple joy and peace by which we were always surrounded.

Woven into the melody and peace of this song is the memory of friends who have gone from our midst: friends of childhood with whom we played all the long day, friends of our youth whom we loved with such deep devotion, sisters and brothers, father and mother now far away. O God, support them all the long years until their work is done and the evening comes and they return to Thee at last for the consolations of eternal life.

Great God, who hast placed us in this beautiful world, grant that the song of the summer evening may be sung to every generation. In the strength of Thy mind and power,

deliver us and our children from war and industrial strife, from grinding poverty and utter hopelessness, from brittle sophistication and inner conflict and sin, from illness of body and mind.

So may Thy kingdom come, Thy will be done, Thy summer song be sung on earth as it is in heaven.

Another form of prayer is the collect. Just as the sonnet is a fourteen-line stanza in iambic pentameter with a prescribed rhyme scheme, so the collect is a definite and formal design. It is characterized by precision and conciseness of statement, unity of thought and a rhythmic style. It is composed of four parts and a conclusion. It opens with an invocation followed by a clause referring to the divine nature. Then follows a special petition, sometimes accompanied by a second petition definitely related to the first. The collect closes with a statement of the purpose for which the gift is asked, and the formal conclusion. Occasionally, one of these parts is missing, but the form holds nevertheless. Thus the second collect of the Book of Common Prayer can be analyzed as follows:

1. Blessed Lord,
2. who hast caused all holy Scriptures to be written for our learning;
3. grant that we may in such wise hear them, read, mark, learn, and inwardly digest them,
4. that by patience and comfort of the holy Word, we may embrace, and ever hold fast, the blessed hope of everlasting life,
5. which Thou hast given us in our Savior Jesus Christ.
Amen.

No liturgical form is quite comparable to the collect for

unity and precision of statement, and we are wise to make an increasing use of it in our services. But why depend upon the Roman Missal or the Book of Common Prayer for these collects? Why not write them freshly and make them organic to the speech and needs of the moment? I have discovered the collect to be an excellent conclusion for the sermon. Instead of closing abruptly with the sermon itself, or instead of closing with a few lines of impromptu prayer, why not close with the collect of the day? It can be written each week to summarize the particular petition which normally rises from the theme of lesson and sermon. It brings to precise and formal conclusion the theme of the day. Two such collects follow.

Almighty God, who hast given to America the gift of freedom, grant that we may so use and treasure this gift that democracy may be strengthened and become a light to lighten the darkness of the whole world, through Jesus Christ our Lord. Amen.

Eternal Father, who dost hold all mankind in the hollow of Thy hand, grant unto us a vision of a world without war; and do Thou place upon us the burden of making this vision real; that men may dwell together in happiness, and that peace may be established forever, through Jesus Christ our Lord, the Prince of Peace. Amen.

The litany is another form of prayer which is increasingly being used by the Protestant church and which is sensitive to the new thought and speech forms of today. It provides for

congregational participation in prayer and thus prevents that "coldness of heart and wandering of mind" which sometimes occur during the long prayer when only the minister is speaking. It also makes possible the comprehensive development of a given theme. Just as the collect is the brilliant condensation of a theme, so the litany is a rich expansion and exploration of the theme. A study of the historic litany in the Book of Common Prayer reveals its form. It is a series of inverted sentences, each one beginning with a series of modifying phrases or clauses, and concluding with the main clause, which is the congregational response. Sentences from this litany appear as follows:

Minister: From all evil and mischief, from sin, from the crafts and assaults of the devil, from Thy wrath, and from everlasting damnation,

People: Good Lord, deliver us.

Minister: That it may please Thee to bless and preserve all Christian rulers and magistrates, giving them grace to execute justice, and to maintain truth:

People: We beseech Thee to hear us, good Lord.

This excellent form is not to be condemned because of its antiquated concepts and its archaic idiom. The Anglican Church itself has recognized the need of new materials in this pattern and has prepared the Grey Book to supplement Common Prayer. Much of the contents of the Grey Book is in litany form. Several of these litanies strike the modern accent in a superb manner and can be used by any Protestant church — notably the "Litany of Commemoration," the "Litany of Daily Bread," the "Litany of Labor" and the "Litany for Peace."

Other experiments in this design have been made in the materials organic to our own day. Ministers will find helpful many of the litanies of Dr. Hunter in the volume *Devotional Services*. Of interest also are the litanies of Dr. Orchard in his book *Divine Service*, particularly the "Litany of Labor" and the "Litany of the Sick."

In the services of the First Unitarian Church of Chicago, Dr. Vogt often uses this pattern of prayer. The "Ordinary of Worship, No. I," presents an adaptation of Dr. Hunter's litany, "A Prayer for Nearness to God." It begins with the fine ascription, "Almighty and Eternal God, Source of the light that never sets and of the love that never fails, Life of our life, Father of our spirits. . . ." The congregational responses are given in the sentence, "Teach us, and lead us ever nearer to Thee." The litany in the fifth service strikes a social note. Special litanies are prepared for the festivals of the church year, such as Christmas and Easter. The Easter litany is especially interesting in its artistry as it moves from a lyric allegro to a somber adagio and thence to a broad, affirmative andante.

The content of the litany sometimes makes it an act of praise, an act of thanksgiving or an act of adoration. The joyous note of adoration and praise may often be struck at the beginning of a service by such a form. Readers of Dr. Orchard's *Divine Service* will recall the various acts of adoration in his services, particularly the "Adoration of the Divine Nature" and the adoration for Christmastide. The Grey Book also presents several fine acts of praise and adoration, the first one of which has been adopted by the Methodist Church in its liturgy of Holy Communion. The following example illustrates the possibilities of this form:

AN ACT OF PRAISE

Minister: Let us praise God for the day, for its joys that gladden the heart and its disappointments that strengthen the mind; for its many enriching experiences; for the chance to work and earn our daily bread; for rest after labor and satisfaction after a task well done.

People: God be praised for the day.

Minister: For friends who have lightened our burden and comforted us on our way; for fathers and mothers who have shown us the meaning of love and devotion; for children who have transformed our homes with the eagerness and cheer of their ways; for human love which has made us happy.

People: God be praised for our friends and companions.

Minister: For the earth with its great satisfactions; for the hills and plains with their abiding fertility; for lakes and rivers, for meadows and fields, for flowers and trees and their changing beauty.

People: God be praised for the earth.

Minister: For men and women who have enriched the life of the race; for poets who have sung of beauty and scientists who have studied nature; for prophets who have spoken of righteousness, and that great company of people who have sought to build the kingdom of God.

People: God be praised for the faithful.

Minister: For the church which has wonderfully sustained us; for its Scriptures which enlighten our minds; for its teachings which give us hope; for its consolations which heal all sorrow; for its demands which call forth the best within us.

People: God be praised for the church.

Minister: Lift up your hearts.

People: We lift them up unto the Lord.

Minister: O Lord, open Thou our lips.

People: And our mouth shall show forth Thy praise.

IV

Holy Scripture may also be considered as liturgical material. Particularly is this true in the Protestant service and sacrament of the Word. Two problems in regard to Scripture in the service present themselves for consideration. Should the minister follow a stated lectionary in the reading of Scripture for divine worship or should he select what passages he desires from Sunday to Sunday? When he does read the Bible during the service, from which version shall he read?

Long ago the free churches broke with a fixed lectionary, and rightly so. There would be no reason for speaking of the matter now were it not for the tendency to introduce it again in free Protestant worship. Of course, this is one of the accompaniments of the return to historical sources. Nothing could be more arbitrary or stilted than to revive the Anglican or Roman lectionary or to attempt the preparation of a new one. The Protestant minister may desire to follow the general cycle of the liturgical year, but he wants to be free to choose his theme for the day and the scripture passage which gives it vital expression. Originally the lectionary was plastic to the needs and desires of the growing church. There is no reason why those earlier needs and the resultant lections should now be superimposed upon a church which has its own needs and interests. To do this is to revert to a pitiful obscurantism or to make of worship a highly sublimated

form of play: indulgence in the exquisite niceties of antiquarianism. As one reads the arguments for the lectionary, the futile struggle to fix the end of a passage with this verse or that verse, with learned argument as to how the Sarum lectionary differed from the Roman and the Roman from the seventh century lists, all in the name of a lectionary for the church today, one feels that the jot and the tittle have been mistaken for the living Word of God. For this sort of antique collecting the modern mind cares nothing, and never will.

In regard to the version from which the lesson is read, much will depend upon the taste of the minister. Dean Sperry frankly declares his preference for the King James Bible because it is the product of creative genius.⁸ It is more than a critical translation. It is something in the nature of an original creation, a product of the imagination, something in the nature of poetry. It has also been for three hundred years the common Scripture of English-speaking folk and thus serves as a mighty bond of union among the people.

There is much to be said for this point of view, though Mr. Housman would differ from the dean, at least in regard to the Psalms, concerning the poetic merit of differing versions. Mr. Housman would probably prefer the earlier version of the Psalms retained in Common Prayer. Indeed, he contrasts the poetry of the two versions of Psalm 49:7, definitely preferring the earlier,⁹ which reads: "But no man may deliver his brother: nor make agreement unto God for him." The King James version reads: "None of them can by any means redeem his brother, nor give God a ransom for him." The difference is obvious.

Are we not driven to say that the lectern ought to contain

several versions, and that if one version is superior to the King James at a given point it ought to be read? Certainly some of the more obscure passages will be read from Moffatt or Goodspeed. An occasional Psalm will be read from Common Prayer. Whatever version appears to be the best in a given passage is the reasonable version to read.

V

Fortunately, the burden of music in the service does not fall entirely upon the minister, for this is a highly technical art. If he chooses his organist and choirmaster judiciously, the music should be taken care of without concern on his part. He will want to know the function of music in the service, however.

By establishing the general atmosphere, music can greatly help to create that poetic and imaginative mood in which the soul is at home in worship. Though the pattern forms of music are highly conceptual and technical, when it is released from the score by tonal expression it becomes emotional in its mood-creating possibilities. It has the power to free a congregation from the stern demands of the word and suffuse it with great emotions. It can suggest love, courage, combat, lyrical joy, peace, serenity, but it can never define them in particular. This is the genius of music and its value in the service. It helps the soul to escape from introspection to the more generous and objective liturgical transaction.

Music and word will need some correlation if the service is not to be chaotic. Schubert's "Serenade" will never do for a voluntary when the theme of the day is militant. Nor will the "March of the Priests" provide good offertory material after the minister has used the Shepherd's Psalm as the basis

for his sermon. If the minister can suggest the basic mood of the theme and service to the organist, and the latter chooses his selections accordingly, the service will be greatly improved. The music will then suggest the emotional connotations of the word and thus assist the worshiper in the difficult experience of holy fellowship.

What is true of the voluntary and offertory is even more true of the anthems. Here the word is directly united with the music. If the words of the anthem belie the rest of the service, a distraction has been introduced and the liturgical unity destroyed. And if the words of the anthem belie the life situation and dominant spirit of the modern worshiper, a flight from reality is arranged or a stumbling block placed at his feet. I submit that to hear a college choir sing "Jesus, Lover of my Soul," is an anachronistic experience. The person who arranges it has either forgotten that the music was accompanied by words or simply does not know what college students are like. Many a business man must often blush to be seen in place where, during the anthem, there is such complete flight from reason and reality, such sloppy, subjective sentimentalism. After such an anthem, how can the minister rise to look his congregation in the face? Again, the minister will need to suggest to the choirmaster the theme of the day and the type of anthem desired. Let it be strong, affirmative, objective; let it declare the presence of God.

At one point the minister is directly responsible for the music, and that is in the selection of hymns. Here again, words and music are united. The words of the hymn are important. Surely the minister will want to avoid hymns that are too subjective, that contain an outmoded theology, that are grotesque or banal in their imagery, that are archaic in ex-

pression. Often a single image will render a hymn useless for the modern congregation. I think at the moment of such lines as "Here I raise mine Ebenezer," or

Till, from Mount Pisgah's lofty height,
I view my home, and take my flight.

The minister who persists in choosing hymns with such imagery lays himself open to the suspicion that he is without a sense of humor. Certainly, he must never think that the modern man will find reality-feeling in hymnology of that nature.

In an article on "The New Order in Church Music," Dean Robert J. McCutchan reports the analysis of the change of emphasis which has occurred in five successive editions of the *Methodist Hymnal* during the past one hundred years. The analysis itself was made by Dr. Benjamin Crawford. It shows a steady trend away from the intimately personal and doctrinal hymn to the liturgical hymn of adoration and the hymn which sets forth "the services and functions of the Christian religion." Dr. McCutchan declares that the modern hymnal reveals "(a) a change from an individual interest in religion to that which is more social; (b) a desire to participate actively in 'the service of Christ to bring his kingdom into this world'; (c) and that hymns have 'value in proportion to their ability to motivate life.'" And always with these changes in content have come changes in the hymn tune. The music has moved away from the sentimental, weak and novel, to the strong melodic tune.¹⁰ An excellent example of the new hymn is "God of Grace and God of Glory," by Harry Emerson Fosdick.

For these changes we may well be thankful. They make possible for the minister a larger opportunity of choosing hymns compatible with the contemporary spirit, hymns which really express for the modern man the adoration of God, the recognition of his nature, will and kingdom, and the dedication of the soul to his way of life. In hymnology, too, the new wine will not stay in the old bottles.

VI

We come finally to a consideration of poetry, or metrical discourse, as liturgical material. There are several places in the service where it may be used with great effectiveness. In the third outline of worship suggested in the preceding chapter there is a definite place for it at the point marked "Meditation on the Presence of God." Here the minister may read each Sunday one or more poems or psalms which strongly suggest the presence of God in this world. A wealth of material is available. It must, of course, be selected with care. Anything which is merely verse, which has no intrinsic poetic merit, ought to be discarded. There is place in the liturgy neither for second-rate poetry nor for shoddy prose. But when the service opens with a fine poem which reveals God's presence to the people, worship has been made easier for the soul. Among the many fine poems which I have used in this service during the summer season are the following, which I mention only to suggest the type of material suitable: "A Chant Out of Doors," by Marguerite Wilkinson; "Dusk," by Kenneth Morris; "For I have learned to look on nature . . .," from "Tintern Abbey," by William Wordsworth; "I See His Blood Upon the Rose," by Joseph Plunkett;

"Over the City," by Edward Carpenter; "Be Still and Know," by Georgia Harkness; "Summer Night," by Ruth de Menezes.

If there is a competent teacher of speech in the parish who is willing to study the matter of choral reading and direct a speaking choir, the minister has an excellent opportunity to supplement the singing choir or to create a summer substitute for it. The speaking choir reads, instead of sings, the choric meditation on God's presence. It is well adapted to reading poetry with a long, balanced cadence, such as the Psalms and the freer forms of modern verse. The most careful attention is given to phrasing, enunciation, rhythm and a sustained lyrical quality. Unless one has actually worshiped in a service at which a speaking choir assisted, one cannot appreciate the thrilling lift it gives to the andante movement of worship. Those who are interested in exploring the possibilities of this practice are referred to the book by Robinson and Thurston listed in the references for further study at the end of this chapter. It contains a section on theory and practice and a long section of poems suitable for choral interpretation, some of them religious. Again, I list a few of the selections used by my speaking choir during the summer, in order to suggest the type of poem suitable for this sort of interpretation: "Before Ararat," by Josephine Johnson; "Prayer in an Evil Time," by Robert Nathan; "Wind in the Pine," by Lew Sarett; "The Seraphic Vision," by Laurence Housman; Isaiah 53; Psalms 27, 46 and 91.

The parish minister will find it useful to be familiar with the best poetry of the day, for it is a treasure of organic liturgical material. He will want to keep a scrapbook for his poetry clippings from periodicals; he will want to buy an occasional

volume of poetry, and he will want to own several anthologies of religious poetry. Poetry is a stout and beautiful container for the rich wine of the new emerging life form.

NOTES

¹ C. C. Morrison, *The Social Gospel and the Christian Cultus* (Harper & Bros., 1933). See especially Chaps. II, III.

² Wordsworth, Preface to the *Lyrical Ballads*, in *The Complete Poetical Works of William Wordsworth* (Cambridge ed., Houghton Mifflin Co., 1904), p. 790.

³ A. E. Housman, *The Name and Nature of Poetry* (Macmillan Co., 1933).

⁴ George Santayana, *Poetry and Religion* (Charles Scribner's Sons, 1900), p. 269.

⁵ Walter Rauschenbusch, *Prayers of the Social Awakening* (Pilgrim Press, 1925).

⁶ Unpublished; used by permission.

⁷ Sperry, "The Language of Prayer," *Religion in Life*, Vol. II, No. 3.

⁸ Sperry, *Reality in Worship*, p. 239.

⁹ Housman, *op. cit.*

¹⁰ Robert J. McCutchan, "The New Order in Church Music," *Religion in Life*, Vol. VI, No. 4.

FOR FURTHER STUDY

Materials

John Hunter, *Devotional Services for Public Worship*. E. P. Dutton & Co., 1901.

William Orchard, *Divine Service*. Humphrey Milford, 1921.

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CHAPTER SEVEN

THE SERMON

THE SERMON may be an integral part of the liturgy, a distinctive art form, taking its place with the other elements of the service. That is why it has been made a part of the entire liturgy in the service outlined in the preceding chapters. To bring the full movement of worship to climax and close in the offering, and then to append the sermon at the end as if there were no room for it in the liturgy proper, is a great mistake. The liturgy loses richness and detail in its movement of contemplation and the sermon loses its proper proportion. It is thought of either as something all-important or as something quite extraneous to the main concern of the hour.

When the sermon is thought of in liturgical terms it becomes an *adagio* movement in the total composition. It is the complement to the long prayer phase in the larger *andante* section of communion with God. Structurally, it helps to give the service a fine balance. Thematically, it gives body and interpretation to the will of God stated in the lesson for the day. It does not bring this theme to final expression, however, for that is left to the collect which follows the sermon. From the point of view of both the psychology and the aesthetics of worship there is no reason for lifting the sermon out of the liturgy and appending it to the end of the service. Every possible approach to the problem supports the view

that it should receive what organic emphasis and place the liturgy can normally give it.

Sermonizing belongs to the fine arts and has forms of its own as distinctive as the other arts which are used to clothe the basic pattern of the service. If art is the imposition of significant form upon the world, then sermonizing is art of the highest order. It seeks to crystallize into patterns of clarity, vitality and beauty the basic experiences of the religious life: the insights given to man concerning the meaning of God and the universe, the understanding of men regarding the imperative will of God, the fundamental patterns of individual and corporate conduct within the kingdom of God. It reduces the stream of experience to order, arranges it, classifies it, and then, in patterns of its own creation, seeks to make the results intelligible and vital to man.

Speaking of plastic art Rodin says: "Art is contemplation. It is the pleasure of the mind which searches into nature and which there divines the spirit by which nature herself is animated. It is the joy of the intellect which sees clearly into the universe and which recreates it with conscientious vision. Art is the most sublime mission of man, since it is the expression of thought seeking to understand the world and to make it understood."¹

If the preacher is a liturgical artist every one of those words will be important to him for he will recognize them as an adequate and precise description of the sermon. The sermon, too, is contemplation, the pleasure of the mind searching into nature to discover the God by whom nature is animated. The sermon, too, is the joy of the intellect which re-creates that vision in patterns of understanding. The sermon, too, is

the most sublime mission of man, since it is the expression of thought seeking to understand God and the world and to make the universe understood. To despise the idea of the sermon as art of this high order is to miss the whole point of sermonizing. Occasionally one is subjected to the opinion of a rough-and-ready preacher that for his part he has nothing to do with homiletics, that his mission is "to preach Jesus Christ and him crucified," and that without formal preparation he stands ready as the instrument of the Holy Spirit. Of course, one has only to listen to this man's preaching to realize that what he said is all too true. His sermons are without form or homiletic care, a shapeless gruel, peppered with personal anecdotes and the sacrilegious use of the Lord's precious name. If the sculptor uses the most meticulous care in shaping his clay and chipping his marble, bringing to his task the joy of his whole intellect, how joyfully and carefully ought the preacher to approach his art which is on such an infinitely higher level than sculpture.

These words of Rodin's also help us to clarify the objectives of the sermon, objectives which are not always clear to the preacher as he leaves the lectern and enters the pulpit. A twofold purpose is revealed by these words. One aspect of the sermon is concerned with intellectual content, the idea, the insight, the will of God and the pattern of human life. The other aspect seeks to flood and undergird the idea with significant and directed emotion. A sermon is never purely intellectual. It is illuminated by the mind but it is always rooted in the emotions. It was emotion which first prompted the mind of the preacher to strike out into the unknown, with a certain lyric aspiration toward God, there to discover the nature and will of God. It is emotion which prompts him

to preach and it is emotion which finally compels the attention of the congregation.

Keeping in mind this twofold purpose of the sermon, we may formulate our objectives somewhat as follows:

A. To clarify and interpret the will of God:

1. to inform about the activity of God in history and particularly to inform about God's appearance in history through Christ and the church;
2. to express the ideals, hopes, practices and faith of Christianity;
3. to suggest the rich possibilities of life in the light of the Christian faith;
4. to point out mistaken ways of living in the light of God's will;
5. to correct mistaken beliefs and opinions;
6. to clarify the confused ideas which people have regarding the will of God and the nature of the Christian faith.

B. To intensify this material by undergirding it with emotion directed toward such ends in the congregation as:

1. a favorable attitude;
2. a feeling of sin, anger, regret;
3. a feeling of joy, confidence, peace, expectancy;
4. individual or group action;
5. a desire to understand and remember;
6. a change of belief.

Needless to say, every sermon will not fulfill all these objectives. They are comprehensive and cover the whole range of sermonizing. They constitute the preacher's total art. In each individual sermon the preacher will select one or more of these objectives and then seek an appropriate pattern

through which the objective can be accomplished. The pattern and style of the sermon will vary according to the purpose and the congregation. A hostile congregation obviously requires an approach different from that suited to a friendly one. Likewise a sermon seeking to reveal the activity of God in the life of man cannot be approached in the same way as a sermon stating the Christian theology. Here is the secret, not only of variety in preaching but also of effectiveness in preaching. Style and pattern must be changed with purpose and content. The preacher must function as artist in determining the relationship between the two. An analysis of numbers of sermons reveals the following fundamental types, each one having its own specific patterns of expression, as will be shown later:

1. The exposition, the purpose of which is to convey information, to explain, to interpret and clarify.
2. The exposition with a deep emotional basis, the purpose of which is to interpret life and to undergird it with significant emotion.
3. The inspirational sermon, in which the theme is epitomized in a trenchant phrase or symbol which the people will long remember.
4. The exposition which seeks to change opinion and to secure a favorable attitude.
5. The biographical sermon, the purpose of which is to analyze and reveal the motivating forces in the life of a person.
6. The book sermon, the purpose of which is to analyze a book and to portray its value for the religious life.
7. The lecture recital, the purpose of which is to disclose the many facets of some aspect of God's will.

II

Sermon construction as an art is concerned with the elements of structure and with the forms of structure just outlined. Sermons in good form are profoundly moving sermons and their artistry is worthy of study. Let no preacher think that he can neglect this artistry, that the Holy Spirit will magically help him to mount with the wings of eagles to some homiletic sky. He cannot preach the Trinity of theology without first paying homage to the ancient trinity of art: unity, coherence and emphasis. These are the elements of structure which must be mastered by the preacher artist. Such mastery will be stimulated and hastened by a comparison of the sermon with the other arts. An afternoon spent in the art gallery carefully looking at the paintings or an evening spent reading a good novel will be of inestimable help in determining the importance and use of unity, coherence and emphasis. The whole matter becomes clear in a picture. If it lacks these elements of structure it fails as a picture and that failure should be apparent even to the layman.

Unity. The fundamental importance of unity has always been recognized in art and is essential to effective preaching. What artist would paint two unrelated studies on the same canvas? What dramatist would incorporate two unrelated plots in one play? When Thomas Hardy wants to portray the somber and inexorable quality of destiny he constructs a novel which leaves a unified impression, a unity achieved not only by plot, but also by setting and tone. Nothing is introduced which breaks the total impression. Something of this quality is needed in preaching. What then are the elements of unity in sermon construction?

Certainly a definite purpose or point of view is necessary. The preacher must set out to achieve one result, to state one idea; the direction of his speaking must be single. He must not try to arouse too many emotions in one sermon, nor may he convey too many ideas, especially if they are related only superficially. If the sermon cannot be summed up in a single sentence the point of view is probably not definite enough. Indeed, many ministers find it helpful to write out their proposition in a single sentence before they outline the sermon itself. This is an excellent method of securing unity of purpose.

Another element of unity is that of material. No extraneous material should be introduced into the sermon, even though it may be intrinsically interesting. All material used should be a direct help in the development of the proposition. Confusion is often created at the very beginning of the sermon by needless introductions and personal remarks. Why begin a sermon with these personal references and other means of catching attention when attention can be caught by the intrinsic interest of the subject itself?

There is still another element of unity which may be called mood or tone. Emotionally, the sermon should be a unit. Too many emotional rebounds, too much alternation of sorrow and joy, seriousness and gaiety, will destroy the total tonal impression. Hardy's novel, *The Return of the Native*, is an excellent example of unity of tone. Barrie's writings have the same kind of unity, though their tone differs from that of Hardy's. Preachers often achieve it because of their essential personality. Many people carry with them a decided mood or flavor which is transferred to their art. The preacher should not be content, however, to let his own per-

sonality always create the tone of his sermons. If he does, they will lack variety and breadth.

In this regard the preacher ought also to guard against breaking the essentially sober and serious tone inherent in the sermon itself. The normal tone of this art is serious exposition. To be sure, warmth, sympathy, occasional friendly humor and whimsy, sometimes deep anger and lyric joy relieve the strain of the normal tone. These qualities have their place and do not militate against the nature of the sermon itself. Other qualities seriously warp the sermon. A sustained, cheerless "holy tone," the affectation of a melancholy piety, has no place in the modern sermon. Nor do flippancy and brilliant sarcasm. Often nowadays one picks up a sermon written in a biting staccato style which moves from one epigrammatic sally to another as a searchlight picks its nervous way across a field of bayonets. The American people resent this type of metallic humor. And when one considers the purpose of the sermon as the reflection of God's will, one is obliged to suppose that God must resent it too. One never finds a Harry Emerson Fosdick or an Ernest Fremont Tittle breaking the normal tone of the sermon by flippancy and epigrammatic satire. They know too much about religion and liturgical art to commit such a blunder.

Coherence. The second element of structure is coherence. A discourse needs a proper sequence of ideas, an easy movement of thought, a clearly expressed relationship of ideas, a logical consistency. This is coherence, and it is here that many sermons fail, for the preacher begins with one idea and concludes with a thought absolutely unrelated to the first proposition. Coherence is particularly important in preaching, for the sermon is usually spoken; the people must keep

pace with the speaker; they cannot turn back the pages and reread. When the preacher concludes, they must have followed with him the development of the proposition to its logical conclusion. Since this is a difficult process it must be made as easy as possible; the movement from one thought to another must be graceful and easy to follow. If the preacher wishes to leave a definite and intense impression on the congregation, his sermon must be coherent. How is this accomplished?

The most important factor is logical sequence of ideas. This is fundamental if the sermon is to make sense. The development of thought must follow a natural and proper order.

Coherence is secured by introductory words which definitely introduce and state relationships: "first," "in the second place," "consider for a moment," "let us consider next," "we are ready now," "to say this," "finally," "let us look," etc. It is further secured by transitional words and phrases. The preacher must be careful about limiting himself to a few habitual transitions which soon become boring and stamp the sermon as mediocre art. In a study of eight sermons, Professor Davis found these words to be the principal transitions: "but," 14 times; "now," 14 times; "then," 11 times; "too" and "also," 9 times; "again," 7 times; "thus," 4 times; "therefore," 3 times; and other words such as "however," "here," "it follows," "another," "certainly," "if," "yet" and "obviously."²

Concluding words which help the movement from one paragraph to another are often used. Repeating in the first sentence of a paragraph a word used in the last sentence of the preceding paragraph, asking a question at the end of a

paragraph and looking forward to the development of an idea are all methods whereby coherence can be secured.

When the sermon is spoken coherence can be aided by the manner of delivery. Pauses, gestures, inflection, cadence, bodily movement, facial expression and changes in rate all help the preacher to make the impression forceful, definite and continuous.

Emphasis. The third element of structure is emphasis. It is necessary in giving impact and definiteness to the sermon and in producing a clear impression and a unified mood. The congregation wants to leave with the important idea of the sermon clearly in mind. Certain points must stand boldly forth and remain in memory. Emphasis will make this possible.

Contrast has always been used in art as a means of securing emphasis. Both the figures in "Sacred and Profane Love" forever remain in the mind because of the contrast between the two, for Titian, with fine imagination, clothed the one in all the richness of Venetian dress and left the other nude. Raphael used the same principle in "The Transfiguration," where he emphasized the figure of Jesus by contrasting him with the other figures in regard to posture, position and light. This method of contrast can frequently be used with great effectiveness in sermon composition. Two points of view may be contrasted, and if this is skillfully done the emphasis will remain.

Suspense is another method of emphasis. The important thought or the conclusion is kept from the congregation while interest is stimulated regarding it and a desire created for its possession. When it is finally stated, the emphasis will be considerable.

Repetition will tend to fix an idea in the minds of the congregation. Repeated statement will drive home a point and secure emphasis, although the preacher must guard against the overuse of this method.

Proportion is another good means of emphasis. The figure of "Fortune" in Dürer's engraving is paramount because it is given more space than the various scenes surrounding it. By spending more time on an important idea, by giving it fuller treatment, greater emphasis can be secured.

Climax is another method and is undeniably effective when used skillfully. It is illustrated in architecture by the altar at the end of the nave. The nave leads to the altar, the apse encloses it and reduces the area of vision at the focal point, the reredos sets it off; the entire building is a grand climactic movement toward the altar. Our vision is fixed upon it; we know that it is the most important spot in the church. In the sermon, too, the development of thought can move toward a climax where the important point to be remembered comes at the apex of a long period of growing intensity in suspense, rate, force, beauty, sincerity and loftiness of thought.

These elements of structure deserve the most careful study, for together with the selection of the proper sermonic pattern they constitute the artistic basis for the effective sermon.

III

As suggested before, there are several different types of sermons, each with a distinctive design. The inspirational sermon will not have the same pattern that the lecture recital has. Just as in poetry we have the various forms of sonnet, ode, lyric, epic and hymn, so in sermonizing we have at least seven different forms. Each form has many possibilities of

development within itself. An analysis of a large number of sermons reveals the following possibilities, which are suggestive of experimentation and future improvement, rather than exhaustive patterns to be followed slavishly. Each fundamental sermon type has an introduction, body and conclusion, but allows for many possibilities of development within itself. A careful study of these designs should give variety to one's preaching and should stimulate the construction of still different patterns of development.

I. THE EXPOSITION

the purpose of which is to convey information, to explain, to clarify.

INTRODUCTION

1. Statement of the topic and purpose.

a. Statement of the reason for this discussion and its relation to the present situation.

b. Statement of the plan of development.

or

2. Relation of an incident which either states or implies the need of exposition on the subject.

a. Statement of the topic and purpose.

b. Statement of the plan of development.

or

3. Statement of the present need, situation or interest.

a. Statement of the importance of the topic.

b. Statement of the plan of development.

or

4. Statement of the present belief.

a. Statement of the truth which is in the antithesis.

b. Statement of the topic and reason for discussion.

BODY

1. Division of the topic into its major propositions.

or

2. A consideration of past, present and future conditions.

or

3. A consideration of antithetical conditions.

In the body of this sermon there must be ample use of reason, analogy, authority, evidence and illustrative material.

CONCLUSION

1. A summary of the development.

or

2. A statement of the importance of the development.

or

3. A suggestion of the further implications of this topic.

II. THE EXPOSITION

with an emotional stimulus, the purpose of which is to interpret life and to undergird it with significant emotion.

INTRODUCTION

1. A text.

a. A statement of its context.

b. A statement of its use in the sermon.

c. A statement of the purpose of the sermon.

or

2. A poem, picture or passage of prose.

a. A statement of its meaning.

b. A statement of its relation to the purpose of the sermon.

or

3. A story, parable or play.
 - a. A statement of its meaning for the sermon.
 - b. A statement of the purpose of the sermon.

or
4. An incident, event, situation or mental state.
 - a. A statement of the resultant need for discussion of the topic.
 - b. A statement of the purpose and plan of development.

or
5. An antithesis of the point of view to be discussed.
 - a. Relation of the antithesis to the present situation.
 - b. Statement of the plan of development.

or
6. The statement of a need.
 - a. Statement of the topic or purpose of the sermon or announcement of a text.

or
7. A question.
 - a. An answer to the question in the proposition.
 - b. Statement of the plan of development.

Body

1. Division of the topic into its major propositions.

or
2. Narration of events or situations with their meaning for the topic portrayed.

or
3. A discussion of past, present and future considerations.

or
4. A discussion of antithetical considerations.

or

5. Fuller development of the introductory story or situation. Relation of this to the needs or present situation of the congregation.

In the body of this sermon there must be ample use of reason, analogy, illustration, imaginative and response-provoking material, description, climax and human interest material.

CONCLUSION

1. A summary and statement of the importance of the discussion.

or

2. Close at the finish of the last major proposition brought to a climax.

or

3. Close with a poem, hymn, picture, story or event.

or

4. Close with the text.

or

5. Suggest future possibilities.

or

6. In a climax or exhortation state the meaning and importance of the discussion.

III. THE INSPIRATIONAL SERMON

in which the theme is epitomized in a trenchant phrase or symbol which the people may long remember. This phrase or text may be taken from the Bible, history, literature or contemporary life, or may be some original phrase written for this sermon.

INTRODUCTION

1. The phrase.

- a.* Statement of the source of the quotation.
- b.* Statement of its use as the theme of the sermon.

or

2. Statement of a need or a problem.
 - a.* Statement of the solution of this in the phrase.
 - b.* Statement of the plan of development.

or

3. A story in which a truth is discovered which is crystallized into a phrase. Transitional sentence to the body of the sermon.

or

4. Statement of an incident, situation or state of mind in which a truth is discovered which is crystallized into a phrase. Transitional sentence to the body.

Body

1. Division of the topic into major propositions, each one closing with the phrase and saturated with various parts of it.

or

2. A relation of various incidents to show the many facets, meanings and possibilities of the phrase.

CONCLUSION

1. Close with the last major proposition brought to a climax in the phrase.

or

2. If using the second plan of body development, conclude with the last related incident and the phrase.

or

3. A formal conclusion, gathering up what has been said, with a suggestion of future possibilities, and then close with the phrase.

IV. THE EXPOSITION

seeking to change opinion and to secure a favorable attitude or response.

INTRODUCTION

1. Relation of an analogous situation, proposition or mental state with which the congregation now agrees.

or

2. A statement of the problem.

- a. A suggestion of the various attitudes and beliefs regarding it.

- b. A transition of inquiry into the Christian attitude.

or

3. Relation of an incident or situation which suggests or necessitates a discussion of the problem.

- a. Statement of the problem.

- b. Statement of the method of procedure.

BODY

1. Division of the topic into the major propositions.

or

2. A development from the past to the present and to future implications.

or

3. Statement of a series of antithetical or analogous propositions and situations.

In the body of this type of sermon there must be ample use of reason, authority, Scripture, illustration, humor and human interest material.

CONCLUSION

1. Close with the last major proposition brought to a climax.

or

2. Summarize the development and state its implications.

or

3. Use a formal conclusion brought to a climax, flooded with emotional and authoritative material.

V. THE BIOGRAPHICAL SERMON

the purpose of which is to reveal the motivating forces in the life of some person.

INTRODUCTION

1. Statement of the significance or reason for the discussion of this person.

- a. A brief synopsis of his life.

- b. A transition into the body of the sermon.

or

2. A description of some event or situation in which the person is involved, or some piece of literature which he has written and which portrays his character or inner life.

- a. The suggestion that this is typical.

- b. A transition to the body of the sermon.

BODY

1. A division of the topic into its major propositions; a discussion of the various motivating forces at work.

or

2. A discussion of events and states of mind in sequence, showing how one act or mental state leads to another.

or

3. A discussion of one motivating force, showing how it reacted in various situations.

or

4. A discussion of the social contributions of the person.

CONCLUSION

1. A summary of the propositions.
or
2. A statement of the significance of the man discussed.
or
3. Close with a situation or piece of literature which epitomizes the man.

VI. THE BOOK SERMON

The book sermon follows the general canons of book reviewing, with particular emphasis upon the religious values of the book in question.

VII. THE LECTURE RECITAL

The lecture recital is a form well adapted to the use of poetry, hymns and incidents. These are strung on a thread of exposition. A simple idea is illustrated and enriched by the various poems or situations. Its facets are revealed in all their richness. The idea of the presence of God in nature might form the theme of such a sermon. Instead of the usual expository approach a number of fine poems which express this conception might be strung on a thread of running comment or narrative. This is an extremely effective form if used but very, very occasionally.

These are fundamental patterns which ought to be so familiar to the preacher, so organic a part of his mind and homiletic skill, that he can select the precise pattern necessary for the development of a particular theme. Just as a painter knows the various possibilities of arrangement or composition and just as a composer knows the various musical forms

at his disposal, so the preacher can relax into these sermonic designs with a minimum of effort. He will find joy, not only in their effective use in his own preaching, but likewise in their discovery in the sermons of other men. After reading a sermon it is a rewarding experience to analyze it, to pull off the flesh and lay bare the skeletal structure. In this way new designs are discovered and skill in their use is achieved.

Though we do not have any American Protestant liturgical journal bringing us the best in experimentation and use of prayers, hymns, litanies and antiphons, we do have such a journal of preaching. In the pages of the *Christian Century Pulpit* we can become familiar with the best usage today. If the preacher is serious about achieving the modern accent in this phase of his art, he will scan these pages with care, not with the purpose of imitation or even praise, but for study and analysis, in order that his own usage may be improved.

In the development of these patterns attention must be given, not only to the elements of composition already discussed, but also to the skillful use of argumentative, expository and persuasive materials. Students of public speaking have long been familiar with the textual material of argumentation and exposition. Only in recent years have those aspects of the speech been given attention that are concerned with emotion and motivation. This phase of public speech is known as persuasion. Persuasion intensifies what argumentation and exposition clarify and interpret. Both are needed in effective, modern preaching. Persuasion is the power which propels the argumentative missile; it is the skillful arm which flings the expository ball across the plate. Without it, the preacher is as futile in his public relations as a cloistered academician. He would do well, therefore, to

study the master teacher of persuasion in America today, Lew Sarett. As popular lecturer on the public platform and as professor of persuasion at Northwestern University he has clarified the patterns and ethics of persuasion. What was formerly available only to his classes in speech is now available to all in his book written in collaboration with William T. Foster, *Basic Principles of Speech*. This book is probably more fundamental to the preacher than any text on homiletics he may now possess.

IV

After a minister has become familiar with the objectives of sermonizing, the various homiletic patterns at his disposal, the elements of structure and the basic principles of speech, how does he proceed in the preparation of sermons?

At this point he would discover an interesting discipline in the sketching class. It is entirely different from the scientific and analytical techniques of his college and seminary training. He sits down with drawing board and charcoal, expecting the lecturer to tell him in one, two, three fashion how to proceed. But no, there is the still life on the table; there is the model on the platform. At a glance, the subject is seen in its entirety. Line and mass, light and shadow, color and texture unite to form the total, initial impression. That is why a sketch has such verve and unity. There is no struggle for subject, for the subject is apprehended at a glance during the moment of revelation and insight. Transferring the subject to the paper is merely a technical matter.

The wise artist does not struggle to pose his subject. He waits for some casual arrangement of still life, some interest-

ing movement of the model, some composition of the landscape to appear before his eye with enough vitality and meaning to justify crystallization in permanent form. Rodin never posed his models. He had several moving about him in his atelier. When some posture or movement interested him he quickly made a sketch for sculptural use later on. The subject came to him in its wholeness and in all its natural beauty.

The liturgical artist understands that his sermons should come to him in this same natural way. He does not want to engage in struggle with them as a lawyer does with his brief or a scientist with his dissertation. He wants to come upon them in their wholeness as he browses in the stream of experience. The swirling stream of life flows about him in the same way that Rodin was surrounded by his moving models. His mind is alert to significant impressions which come to him with sudden light and throbbing emotion: a book, a text, an experience, an incident which washes the mind of all other images and leaves the new form, the sermon in its rich totality. Transferring the sermon to paper is merely a technical matter. It involves the skillful selection of the proper homiletic pattern and the careful use of the basic principles of speech and composition. Dean Sperry points out the fact that by consulting his own life a minister will discover that his best sermons have come to him in this way.³

This is the way of artists. One is reminded again of Wordsworth's preface, of the poet who is "possessed of more than usual organic sensibility" and who "has also thought long and deeply" and to whom poetry came in "spontaneous overflow of powerful feelings." The poem appears in a

moment of insight and feeling, as it did to Wordsworth when he saw the Solitary Reaper and hurried home to crystallize the new image:

And as I mounted up the hill
The music in my heart I bore,
Long after it was heard no more.

One is reminded of Thomas Mann, into whose fertile mind came the striking analogy between the sanatorium at Davos-Platz and the diseased world beneath, and who used this brilliant symbol as the basis for *The Magic Mountain*. Given this profound insight, this glowing symbol, the actual labor of writing the novel was arduous, but incidental.

Ludwig Lewisohn tells it all in his chaste and beautiful novel, *The Golden Vase*. An author had taken a vacation and had fallen in love with a woman who had the capacity to understand and nourish him with all the deep ministries of womanhood. But he was old and she was young and he knew that they could never live together. One day he saw her from afar playing on the beach with other young women, and as he mused upon the beautiful Nausikaa whom another old and weary man had seen at play with her maidens upon the shore of the Mediterranean, the symbol and glowing vision of his new creative work came upon him. Love had become creative. The vision was there in essence and totality. He would write about the dancer on the shore:

"He recognized his condition. He had been in it often before. Action is followed by reaction. Nothing was lost. In calmer hours, in the recollections of tranquillity, in the task-work of sober days, he would recover and more than recover the visions of these hours. He would recover his

vision of the eternal conflict of north and south, of the attempted union of his Freya with her young Latin god; he would recover the deeper vision of the creative Eros in man's history that had come to him on this day. He would recover both and enlarge them creatively as well as by the operation of pure thought; he would seek in books, too, for confirmation and example; he would through many months or even years fuse the elements he had gathered, now by some white heat of unconscious labor, now by the circumspect vigor of the craftsman, into a whole, an organism, a work of art. . . ."⁴

NOTES

¹ Auguste Rodin, *Art* (Small, Maynard & Co., 1912), p. 7.

² Ozora Davis, *Principles of Preaching* (University of Chicago Press, 1924), p. 248.

³ Sperry, *op. cit.*, p. 248.

⁴ Ludwig Lewisohn, *The Golden Vase* (Harper & Bros., 1931), p. 104.

FOR FURTHER STUDY

Davis, *op. cit.*

Sarett and Foster, *Basic Principles of Speech*. Houghton Mifflin Co., 1936.

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CHAPTER EIGHT

THE LITURGICAL YEAR

ANYONE who wishes to understand the deep psychology of the liturgical year would do well to read Thomas Mann's essay on "Freud and the Future." In this essay Mann discusses the power of the myth in human life. Through the myth men discover self-awareness and consecration. In the memoried formulas, in the never-to-be-forgotten patterns of the past, which half-unconsciously men seek even now to fulfill, human life is brought to felicitous self-expression. "For the myth is the foundation of life; it is the timeless schema, the pious formula into which life flows when it reproduces its traits out of the unconscious."¹

Mann goes on to say that life in the myth tends to become religious in its forms. It becomes feast and celebration in which the storied past is changed into the present and living reality. "For a feast is an anniversary, a renewal of the past in the present. Every Christmas the world-saving Babe is born again on earth, to suffer, to die, and to rise. The feast is the abrogation of time, an event, a solemn narrative being played out conformably to an immemorial pattern, the events in it take place not for the first time, but ceremonially according to the prototype."²

Undoubtedly, this occurs for the multitudes of people who worship according to the cycle of the historic church year. Christ and his church with its company of saints and martyrs are reclothed in radiant garments. During Advent the

old messianic hope is rekindled; at Christmas the new-born babe is worshiped; at Epiphany the magi come with gifts and adorations; on Ash Wednesday Jesus goes into retreat; Holy Week renews his passion; Good Friday witnesses his crucifixion; Easter joyously tells of his resurrection and Ascension Day takes him into glory everlasting. These things did not occur nineteen hundred years ago; they take place now, at the moment of celebration, for the feast is a new incarnation. Real also are the lives of sainthood and martyrdom and the motherhood of the blessed Virgin whose reincarnations occur in their respective places in the patterns of the church year. These feasts and celebrations move beyond the point of mere commemoration. They are by no means only memorial services. They are the celebrations of life in the myth, the "ever becoming present" of the memoried past. They are moments when the worshiper enters into eternal life with God the Father Almighty and Jesus Christ his only Son, with the Holy Spirit and the communion of saints who constitute the church. All the blessed times when these great realities appeared in human history in blinding revelation, now occur again for the worshiper. Life in the church becomes an endless "here and now." Eternity replaces time; the incarnation is a continuous experience.

Surely a modern worship that chose to disregard this deep psychology would be unusually stupid. Protestantism tried it for a while and lost its sense of the communion of saints. This sense of the enveloping presence of the communion of saints, this feeling of eternity which comes upon one in the fellowship of great liturgical traditions, is one of the marvelous realities of life in the church. There is no need in the name of modernity to disregard this psychology and

forget the historic festivals. The problem, rather, is that of selection. Because of content and emphasis, what phases of the historic calendar are impossible for Protestant Christians today? What festivals are useful still — yes, more than useful: what festivals have the power to let the light shine out of darkness and into our hearts, “to give the light of the knowledge of the glory of God in the face of Jesus Christ”?

The problem is more than one of selection, however. We live in a world which has its own contemporary problems and its own peculiar needs. It is not enough to bring the great revelations of the past into the here and now; they must be related to the contemporary situation. We cannot spend all our time celebrating the memorable events of yesterday while so much of importance is happening today. The new needs and the new experience and the new emerging life form must be sanctified and clarified by the liturgical cycle and be lifted up to God in the ordered prayer of the church.

With these two problems in mind, what can be said concerning the liturgical cycle for the new worship of the Protestant church? How can this old material be related to the new situation with its new materials and be changed into a church year that has unity and homogeneity? Many of the present Protestant experiments toward a yearly calendar are heterogeneous. They lack a unifying reference. Services are planned on the basis of expediency, tradition, sentiment, as the case may be. Mothers' Day and Bible Sunday, Brotherhood Day and Stewardship Day, Labor Sunday and Rural Life Sunday are pulled out one by one to form the yearly cycle. The resultant calendar has that casual appearance possessed by the patchwork quilt into which every woman

of the guild has embroidered her own fancies and idiosyncrasies.

II

Let us now consider a unifying principle upon which the annual cycle of worship can be formulated for the church in the world today. There, we have it already. That is the simple situation in which, as churchmen, we find ourselves, and that is our liturgical pattern: *the church and the world*. On the one hand is the church; on the other hand is the world, human society organized apart from the imperative will of God, to use the New Testament interpretation of this word.³ Between the church and the world there is ceaseless interaction as one constantly impinges upon the other. It is the divine mission of the church to make the world identical with itself. In its worship, therefore, the church must regularly and dramatically include the various aspects of this mission. Its religious expression in leading the soul into affirmation and adoration of God and recognition of his imperative will must cover the various areas of religious experience in which the soul may be active. In organizing its liturgical year it will secure vitality and meaning by taking into consideration this comprehensive mission.

Such a principle would relate the past and the present in a living, organic liturgy. It would naturally include the celebration of Jesus as a contemporary reality who penetrates every fissure of human relations. He is the Head of the church which confronts the world. Therefore his advent upon this earth, his birth and manhood, his ministry of reconciliation, his passion, death and resurrection, his teaching and

healing are all brought up from the well of the past into the living present. Without this Head whose living presence is the life blood of the body, the church would disintegrate. Something of the history and tradition of the church is also to overflow into the liturgy. We are part of an organism that has continuity with its own past, a past that has given us the Gospels and the Epistles, heroes, saints and churchmen, hymns, prayers and creeds. Surely the crisis moments, at least, are worth liturgical expression.

Such a principle would also include those points at which the church meets the individual and the world. The individual has his own interests, needs, problems and desires which may well find expression in the liturgy. Since the individual lives in a thoroughly modern world, these areas of interest will in their form be peculiar to his own day. These interests and problems are manifold and a generous portion of the yearly cycle must be devoted to them. The corporate group, the world, has its problems and needs also. The church brings its gospel to bear upon these areas in corporate life just as it brings the gospel to individual life, and this meeting of church and world is worthy of liturgical expression. Another portion of the yearly cycle must be devoted to it.

Here, then, is a pattern which can give vitality to Protestant worship. It is no mere historical recapitulation of events long over and done. It is a continuous celebration of the church meeting the world with a redemptive gospel, an immediate and contemporary transaction. Such an ordered arrangement of the yearly calendar has a threefold value. Variety is secured in what otherwise might be a monotonous liturgical year. Particularly where the structure of the serv-

ice remains the same from one Sunday to the next, the introduction of new and changing materials provides a much needed variety. It also makes possible an ordered emphasis in worship. Each season has its particular spirit which enables the church regularly to emphasize the various aspects of its faith and order, its life and work. Furthermore, the use of the liturgical year is a means of dramatizing the total religious experience. Lessons, prayers, anthems and ceremonial change with the seasons. Even the sanctuary appointments vary, as altar hangings are changed, altars are stripped or decorated and the chancel otherwise rearranged. The whole year takes on the dynamic nature of drama as the soul moves forward in its worship of God.

Here also is a pattern which can be set within the frame of the historic church year. Since a large portion of the calendar would be devoted to the celebration of Jesus Christ, such liturgical emphasis can be synchronized with the historic cycle. How obvious it is that the birth, passion, death and resurrection of Jesus should be observed at Christmas, Holy Week, Good Friday and Easter. A good Catholic would feel at home in the liturgical pattern of the church and the world. He would miss many of the familiar details, to be sure — the saints, martyrs, Mariology and other medieval emphases. He would likewise be astonished to discover a modern note, not only in the sermon but also in the service and calendar. But he would recognize the bold outline of the church year and in its familiar, comforting structure he would make himself at home.

The form of the liturgical year, together with the fundamental themes for sermons and other liturgical materials, would be as follows:

THE CHURCH AND THE WORLD

Advent — The world's need of a Savior.

Christmastide — The coming of Jesus Christ, the Savior.

Epiphanytide — The manifestation of the Savior to the world. Through the church he works for the new world, the City of God, which must be built.

Lent — The soul's retreat for the renewal of faith and will.

Holy Week — The passion of the Savior.

Easter — The triumph of the Savior.

Easter tide — The history, traditions, theology and Scriptures of the church.

Whitsunday — The great fellowship of the church.

Trinity tide — Through the church, God helps the individual.

III

Consider now the detailed use of this pattern. Advent is the beginning of the liturgical year. It starts with the world in need. It looks forward to the world's redemption through the coming of a Savior. Services and sermons express this emphasis. At the regular Sunday services the hymns, anthems, prayers and litanies voice the note of need and expectancy. The sermon can become analytical of the present situation. Fundamental themes are found in the social analysis of the ethical prophets.

Chancel appointments are in somber purple, the liturgical color of Advent. This raises the question of color sequence for chancel and sanctuary. The historic churches have used a color sequence for centuries, for the changing colors help to dramatize the movement of the yearly cycle. Increasing

numbers of Protestant churches are discovering that this is a liturgical principle and pattern that can be taken from the older churches and adapted to their own use. It gives emphasis, verve, sparkle and interest to the year. It dramatizes the journey of the soul. When people enter the nave on the first Sunday of Advent and discover the purple hangings of altar, dossal and lectern, they are reminded at once that Advent is here. The radiant green of Trinitytide is gone and the somber purple brings to their attention the equally somber aspects of the world in which we live.

Advent reaches its climax in Christmas. What a rich season for liturgical expression this is! Chancel appointments are changed from purple to festival white and gold. Poinsettias, lilies or white carnations or roses are placed on the altar. The simple green pine trees are brought into the chancel. No cheap tinsel or decoration mars their natural beauty of the earth. Luxurious wreaths of green are hung between the windows in the nave and at appropriate places in the chancel. The Christmas lessons are read and the beautiful Christmas music is sung. The Savior is born again.

There are several services appropriate to Christmastide. The season opens on Christmas Eve with a festival celebration of Holy Communion. If possible, it should be celebrated with full choral setting, the choir singing the Sanctus, Benedictus, Agnus Dei and Gloria in Excelsis. Music, lights, decorations and liturgy combine to make this one of the most glorious services of the year. It is a service of adoration, the reverence of the worshiping soul before the Savior. On Christmas Day or Christmas Sunday the significance of Christmas is soberly considered in the sermon. The mind confronts the sublime fact of the Word made flesh, God ap-

pearing in history. A beautiful service for Christmas afternoon is a candlelight carol service, at which the congregation gathers to sing the lovely old carols in the flickering candlelight of the nave. This may also be used as a children's service late in the afternoon before the Holy Communion on Christmas Eve. Christmas is the first festival of the deity and the note of joy is sustained during the entire period to Epiphany.

Epiphany is the transition from the poetry and joy of Christmas to the sober manifestation of the Savior to the world during Epiphanytide. The Sunday nearest to January 6 may be celebrated as Epiphany. The Christmas decorations are still in place. The story of the adoring magi is read for the lesson and a discussion of the manifestation of the Savior to the world is begun. At the conclusion of the service the lights and candles of the church may be lighted as a symbol of the light of Christ going forth into the world. This service may also be held on the eve or night of Epiphany and may become one of the beautiful traditions of the church, as it has at the chapel of the University of Chicago.

During the following Sundays the liturgical color is green. The sermons and services may be strategically concerned with the church and the new world. Here is the place, as during Advent, for sustained social preaching, the declaration of God's will concerning human society. Sunday after Sunday the implications of the kingdom of God need to be lifted up if religion is to retain its vitality and integrity. Hymns, prayers, litanies and sermons need to present God's nature and will as related to the social, economic, political and industrial aspects of the world in which we live. Here

also is an appropriate season in which to explore the missionary emphasis and interest of the church. Though it is grounded in personal piety, Epiphany relates the individual to the group and the church to the world and thus reveals the essential breadth and generosity and social passion of Christianity.

Epiphany is an exhausting experience. After its excursion into the world the soul suddenly discovers that it has spent all available energy and depleted its resources. Faith and will need renewal. Strength and energy must be replenished. The soul makes a Lenten retreat.

Lent begins with Ash Wednesday, on which chancel appointments are changed to purple. Surely Holy Communion ought to be celebrated, either in the morning or in the evening. If Communion is used as a morning service, Evening Prayer or the Lenten service outlined in chapter five may be used in the evening. This is the first day of the Lenten retreat and the soul must at once relate itself to the strength of God.

There are many liturgical possibilities for the Lenten season. On Sunday mornings there may be a series of sermons which recall various aspects of the life and teachings and essential character of Jesus. Or they may clarify the deep matters of the Christian faith, or outline the various roads of the soul to God, or dwell on the implications of some great scriptural pattern which has the power to enrich human life, such as the Lord's Prayer or the Beatitudes. The other elements of the service will support the major theme. Other devotional activities during the week may increase the value of the season: confirmation classes, prayer services, study

groups, family church nights and hymn sings, the simple weekly observance of Holy Communion. It is the soul's opportunity for regeneration.

Holy Week is introduced by the great processional hymn of Palm Sunday:

All glory, laud and honor
To thee, Redeemer, King.

During this week the liturgy frankly goes historical. The Gospel record of the passion of Jesus is so rich and ample that adequate material is available for the consideration each day of the significance of that passion for Jesus and the world. As the week moves along the quality of the services changes from sober, analytical reflection to the symbolic and poetic services of Thursday and Friday and the lyrical service of Easter Even.

Maundy Thursday is the inevitable time for a commemoration of Jesus' last supper with the disciples. This is an occasion of great simplicity. There are no chancel decorations, no choral setting, no elaborate ceremonial for this service. The very announcement should state, "A Simple Observance of the Lord's Supper." I have found that this service is one of the most eagerly looked forward to of the entire year. Worshipers come into the quiet candlelighted nave year after year to observe their annual memorial of intimate and family fellowship with their Lord, and to lift up their hearts in beautiful adoration.

On Friday the passion service is held. The emphasis should be liturgical rather than homiletic; the mood should be one of prayer rather than exposition. During recent years Protestants have been engaging in union three-hour services at

which ministers of the various cooperating churches give expositions on the Seven Words. Often the mood is festive and cheerful. Flowers decorate the communion table. Choir and soloists outdo one another and the congregation is tempted to compare the speaking ability of the participating ministers. This misses the mark. It would be better for every congregation to worship in its own church on this most solemn day. Let the service be held in the evening when the men can attend. The service may be simple Evening Prayer and sermon. Or the choir may sing a great musical service such as Stainer's *Crucifixion*. Or a symbolical service of meditation on the passion may be offered. After the end of each meditation candles may be extinguished until, when the end of the service is reached, the church is in total darkness, symbolic of the blackness of the day. The altar and lectern should be stripped of their coverings. Everything should suggest the solemnity of the occasion.

Like other religious festivals, Easter has two aspects, its prose and its poetry. If Easter is to have meaning and vitality, then both these aspects are basic to its celebration. We would not want to omit the prose of Easter — the sober recollection of that historic experience which lifted the disciples from despair to confidence, its profound influence upon the life of the Christian centuries and its implications for Christianity today. Nor would we want to omit the poetry of Easter — the joyful celebration of the resurrection, the wonder over the strange coincidence of Easter and spring, the sense of the renewal of life and light upon this earth: joy, praise, thanksgiving, music and beauty.

These two aspects of Easter are usually combined, in our Protestant tradition, with the result that often neither is

experienced in its richness. Our wisdom is better at Christmas. We pay strict attention to its prose, soberly reflecting during the preaching service upon its manifold implications. We also give full expression to the poetry of Christmas in the special services of music, drama, carols by candlelight and the choral celebration of Holy Communion. Such a division would be equally wise at Easter. Its prose is even more important than that of Christmas and its poetry can be even richer.

Why not have two services at Easter, emphasizing during one the poetry and during the other the prose? The Sunday morning service, with its crowds of people who seldom attend church, is an admirable time to reflect upon the meaning of Easter. The entire service can support the sermon. The less poetic of the Easter lessons can be read. The prayers can be concerned with recollection and petition rather than with thanksgiving and exuberant praise. The whole service can be primarily intellectual rather than emotional.

The poetry of Easter can be used at a second service attended by the "faithful" who will not confuse it with the prose of the day, who want to enjoy the beauty and imagery which have clustered about this magnificent festival. Such a service can have great verve. I want to suggest a modern form for the service of Easter Even, or the first vespers of Easter, as this second service. Saturday afternoon at five o'clock is a good time to observe it, or even late Saturday evening.

Historically, this service goes back to the early Christian centuries, to the office of the lights and the blessing of the fire, to the baptizing of converts from Judaism and paganism, and to the Jewish lighting of the paschal candle. These

traditions are combined in the Roman office for Saturday morning of Holy Week. Originally this office was begun on Saturday evening and lasted all night, concluding with the first mass of Easter at dawn. This custom is still preserved in the Orthodox Catholic Church.

Unsuitable though the Roman office is for our use, it nevertheless gives us a liturgical kernel around which to build our own first vespers of Easter, a poetic service joyfully and beautifully celebrating the Eastertide. The symbolism of light is the poetic thread running through the whole service. After the first gospel the light is struck as a symbol of the light which came into the world at the birth of Jesus. The movement of the procession symbolizes the life of Jesus. Before the minister enters the chancel there is recollection and contemplation of Christ's death. After the Easter Scripture is read, all the candles and lights in the church are lighted to signify the immense glory and light which the historic Easter has meant to the world, and the chancel appointments are changed to the festival white and gold. Canticle and lyric poetry then express in words this glory. After the service proper, baptism may be administered, or confirmation, or Holy Communion.

In our liturgical pattern Eastertide is the time to spend in a growing appreciation of the Christian movement, its history, traditions, Scriptures and theology. The story of the early development of the church can be told as evidence of the activity of the Holy Spirit. The Scriptures can be explained, perhaps the entire period can be devoted to an exposition of a particular type of biblical literature, such as the prophecies, the poetry or the Epistles.

Several days devoted to particular emphases of their own

may break the continuity of this season. Now is the time when farmers plow the land and plant the seed in order that again the earth may bring forth a harvest. Surely it would seem reasonable that this elemental act be given liturgical expression. Here and there churches in the agricultural districts are setting aside one Sunday for the service celebrating the spring planting. Such a service at once lifts a vocation into the kingdom of God and gives it a cosmic significance. Other vocational services of this nature may be arranged, if not during this season, then during the latter part of Trinity-tide in the autumn. Perhaps one such service could be held each year. Built into the structure of the liturgy itself could be vocational themes celebrating the work of mechanics, merchants, carpenters and other builders, teachers, doctors and nurses, office workers, men engaged in transportation. The First Methodist Church of Evanston has devoted a service to the men at work in the police and fire departments. The First Unitarian Church of Chicago has a fine service in honor of teachers. The little country church of Greenbush, set among the hills of Wisconsin, has a liturgy celebrating the spring planting. More and more such services are being arranged throughout the country, as the liturgy becomes increasingly organic to the common life.

During Eastertide two other days will probably be observed. If the second Sunday in May, long used as Mothers' Day, is to receive special emphasis, let it be in line with the suggestion of the Federal Council of Churches. It can be called "The Festival of the Christian Home" and given dignity and liturgical significance. The Sunday nearest Memorial Day, unless it should be Whitsunday, can be used

to memorialize those who contributed to the growth and well-being of the nation.

Eastertide culminates in Whitsunday, which is concerned with celebration of the fellowship of the church. The historic lesson of Pentecost is read and the sermon may suggest the marvelous fellowship in the body of Christ. The service closes with a choral Holy Communion, the one service which the church has used in common throughout the ages and in which all Christians are at home as they fellowship with one another.

When Trinity Sunday comes, the white chancel coverings are changed to green, symbol of God's beneficence as he makes his sun to shine upon the evil and the good. Service and sermon declare the presence of God in this world. Processional and recessional sing the great hymns of the Trinity. It is the opening of the long season of Trinitytide.

During this season the order of worship may be changed to give variety to the liturgical year and to meet the practical limitations of the summer season. Perhaps a service without the use of a choir will have to be planned. The general theme for service and sermon during Trinitytide is the church and the individual. Now is the time for a discussion of the individual and his Christian development. The will of God is declared in regard to such aspects of human experience as sin, repentance, salvation, fear, worry, health, recreation, self-expression, the art of living, the good life, rewards, character. An endless number of topics come to mind which need to be lifted up into worship during this season.

The general theme of Trinitytide is occasionally broken

by a Sunday with its own special emphasis. On the day before Labor Day we will want to consider certain aspects of the kingdom of God. The opening of the church year offers an opportunity to consider the program and significance of the local church. The Sunday nearest All Saints' Day, which is November first, is one of the fine occasions of the year and deserves recognition. At this time through the choral Holy Communion we unite our lives and come into mystical union with that great company of saints and apostles, scientists and artists, statesmen and doctors and the host of humble people who have constituted the body of Christ and who have worked for the beloved community. "For all the saints, who from their labors rest, Hallelujah."

Finally, there is the Sunday nearest to Armistice Day. This must not be allowed to become an occasion for argumentative discussion concerning war and peace. The mood of the service should be affirmative. After quiet recollection of the blessed dead, the allegro movements of affirmation are heard as God's will regarding the peace of the world is declared in noble and significant liturgy.

Here, then, is a gesture toward a more organic and meaningful liturgical year. Based not upon history alone, but also upon present needs and activities, the regular contemplation of the church and the world should vitalize worship for the contemporary man. If the minister eagerly and freshly prepares his material week after week he will lift the liturgy out of an impotent antiquarianism and will make it a radiant and contemporary means of religious expression.

Some Special Services

THE FIRST VESPERS OF EASTER

ORGAN VOLUNTARY

During the voluntary the procession of Minister, deacon, acolyte and choir moves to the rear of the church.

INVOCATION

Almighty God, before whom the generations come and go, mercifully look upon us, we pray. Earnestly we beseech Thee for the presence of Thy Holy Spirit while we commemorate the life, death and resurrection of our blessed Lord. We would now take our place in that great company of people who throughout the ages have looked unto Thee with praise and supplication, and who in this latter day have come to Thee through Jesus Christ. His name is now above every name. To him be all honor and glory. Amen.

READING OF THE SCRIPTURES: *Isaiah 9:2-7; John 1:1-4*

At the conclusion of the second Scripture, a light is struck and a cluster of three candles is lighted and held aloft by the Minister.

PRAYER

O Thou eternal Spirit of Light, without whom the world would be in darkness, we thank Thee for Thy perpetual radiance. Thou didst make the sun and the moon and the myriad stars of heaven. Thou didst send fire to the earth to consume its dross and to lighten its

path for men. Thou didst send poets and prophets to burn with a bright creative flame. Thou didst send us Jesus of Nazareth, that most brilliant and supernal light of all Thy heavenly glory, to penetrate our most terrible darkness and illuminate it with the beauty of his presence. For him we give Thee unbounded thanks and do earnestly pray that we may continue all the days of our life in the light which his presence has shed upon us. Through Jesus Christ our Lord. Amen.

The procession now moves to the foot of the chancel where it stops, the deacon reading the next lesson and prayer.

READING OF THE SCRIPTURES: *Isaiah 53*

PRAYER

Merciful God, humbly and reverently we accept the passion of our Lord Jesus Christ. For us he was wounded; for us he died. O divinely beautiful deed! What hope it gives us that one day the whole world shall know his redemption and be made into the likeness of Christ. Grant that this holy passion may bring these things to pass. In his blessed name we pray. Amen.

HYMN

During the hymn the procession moves into the chancel, the various members taking their respective places. The Minister deposits his lights in a candle-holder on the altar. He then takes his place at the lectern.

FIRST SCRIPTURES OF EASTER: *John 20:1-18*

COLLECT FOR EASTER EVEN

Almighty God, from whose radiant Being streams of light forever flow, and whose paternal compassion has granted to the world the resurrection of Jesus, grant that the light of his presence may now go forth to all mankind; that they may see the truth more clearly, live more perfectly, and finally receive the blessing of eternal life with Thee; through Jesus Christ our Lord. Amen.

EASTER ANTHEM

During the anthem the Minister goes to the altar and hands the lights to acolytes, who proceed to light all the candles in the church, returning the lights to the Minister, who places them again upon the altar. At this time the Minister, with the help of the deacon, may lay the white cloth for Easter upon the altar. He then returns to the lectern and reads the lyric litany.

LYRIC LITANY

O glory of the evening lights
Which shine at close of Holy Week.
O splendor of the western skies
Which speak to us of morrow's morn.
O beauty of the evening stars
Which burn in heaven on Easter Eve.

Winter winds have blown in vain,
Stripped the trees of all their leaves,
Covered earth with snow and ice,
Frozen still our lovely lakes,
Stormed and trumpeted across the earth.
But the morning brings the sun

Shining on the whitened land,
Warming winter's somber hearts,
Wooing plants and leafy greens,
Bringing back the birds again.

O glory of the radiant morn,
O splendor of the springtime,
O beauty of the pulsing life
Which shows itself at Eastertide.

Mary's weeping long has ceased,
Peter's anguish long has gone,
Pilate's word has been in vain,
Israel's shame is turned aside.
Christ himself has broken bonds,
God has helped the faithful Son.
Truth has triumphed over evil,
Beauty's Son is still alive.
Love has broken bitter dreams,
Love has trampled bitter plans,
God has kept his Beauty safe,
God has helped the faithful Son;
Lifted him above the grave,
Given him eternal life;
Christ has conquered death itself.

O glory of these Easter stars
Which speak of morning's light;
O splendor of the risen Christ
Who draws our spirits unto him;

O beauty of the light supernal,
O joy of heaven's life eternal.

Christ has gone to all mankind,
Hope has entered fearful hearts,
Love has broken bonds of hate.
Christ has entered every valley,
Christ has walked through cities' gates,
Truth and justice live again,
Beauty flames in every mind,
Christ has entered every heart.

O glory of this blessed night,
The prelude of a better day.
O splendor of the living Christ
Who draws all mankind unto him.
O beauty of this Easter morn
In which our hope again is born.

GLORIA PATRI

RESPONSIVE READING FOR EASTER: *From I Corinthians 15*

Minister: If in this life only we have hope in Christ,
We are of all men most miserable.

People: But now is Christ risen from the dead,
And become the firstfruits of them that slept.

Minister: For since by man came death,
By man came also the resurrection of the dead.

People: For as in Adam all die,
Even so in Christ shall all be made alive.

Minister: All flesh is not the same flesh:

People: But there is one kind of flesh of men,

Another flesh of beasts, another of fishes and another
of birds.

Minister: There are also celestial bodies and bodies terrestrial.

But the glory of the celestial is one,
And the glory of the terrestrial is another.

People: There is one glory of the sun and another glory
of the moon

And another glory of the stars;

For one star differeth from another star in glory.

Minister: So also is the resurrection of the dead.

People: It is sown a natural body;

It is raised a spiritual body.

Minister: There is a natural body,

And there is a spiritual body.

People: And as we have borne the image of the earthy,
We shall bear the image of the heavenly.

Minister: For this corruptible must put on incorruption,
And this mortal must put on immortality.

People: Then shall be brought to pass the saying that is
written,

Death is swallowed up in victory.

BENEDICTION

EASTER HYMN: "*Christ the Lord is Risen Today*"

*The choir may sing this in recessional, or may remain
in the chancel for baptism, confirmation or the first
Communion of Easter.*

A SERVICE
CELEBRATING THE SPRING PLANTING

ORGAN VOLUNTARY

INTROIT

Minister: The Lord thy God bringeth thee into a good
land,

A land of brooks of water,
Of fountains and springs flowing forth in valleys and
hills;

A land of wheat and barley,
And vines and fig trees and pomegranates;
A land of olive trees and honey;
A land wherein thou shalt eat bread without scarceness,

Thou shalt not lack anything in it.

Choir: We have heard with our ears, O God:
Our fathers have told us what work
Thou didst in their days.

Minister: And now, what doth the Lord require of thee
But to fear the Lord thy God,
To walk in all his ways and to love him,
And to serve the Lord with all thy heart and soul,
To keep the commandments of the Lord, and his
statutes,

Which I command thee this day for thy good.
Behold unto the Lord belongeth the earth,
With all that is therein.

Choir: Make a joyful noise unto the Lord,
Make a joyful noise, all ye lands,
Serve the Lord with gladness.

CONFESSION OF SIN

Minister: Let us humbly ask God to forgive us our sins.

People: Almighty God, our eternal Father, Thy majesty fills our minds with wonder, Thy goodness prompts our hearts to praise. Before the abundance of Thy life we acknowledge our own shortcomings. So many times we have sought the unworthy and done the ignoble. So many times we have broken faith in our high trust. Disillusion has embittered us, and failure has weakened us. Forgive us these moments of sin. May the clear vision of our duty be ever before us and may we at all times have courage to keep faith with our calling in life. These things we pray in the spirit of Jesus. Amen.

Minister: O Lord, open Thou our lips.

People: And our mouth shall show forth Thy praise.

DOXOLOGY

SCRIPTURE LESSON

HYMN

SERMON

LYRIC LITANY, *to be read alternately by the Minister and another reader, poem by poem.*

"Easter 1923" — John G. Neihardt ⁴

Psalm 136:1-9; 23-26

"O Christ who holds the open gate," from *The Everlasting Mercy* — John Masfield

"An April Adoration" — G. D. Roberts ⁵

"Go, Ploughman, Plough" — Joseph Campbell ⁶

OFFERING

LITANY OF DEDICATION

Minister: To God our eternal Father, the creator and giver of all good things:

People: We consecrate our gifts.

Minister: To the teaching of Jesus and the building of his kingdom:

People: We consecrate our gifts.

Minister: To a life of increasing service to men:

People: We dedicate ourselves.

Minister: To the production of the basic needs of the world:

People: We dedicate ourselves.

Minister: To the farm with its many possibilities:

People: We dedicate ourselves.

Minister: To the improvement of the country:

People: We dedicate ourselves.

Minister: In the planting of spring and the work that we do:

People: We earnestly beseech Thy help.

LORD'S PRAYER

BENEDICTION

HYMN

NOTES

¹ Thomas Mann, *Freud, Goethe, Wagner* (Alfred Knopf, 1937), p. 30.

² *Ibid.*, p. 37.

³ W. R. Inge, *Personal Religion* (Longmans, Green & Co., 1924), p. 79.

⁴ In *The Home Book of Modern Verse* (Henry Holt & Co., 1925), p. 293.

⁵ In *The Home Book of Verse*, edited by B. E. Stevenson (Henry Holt & Co., 1922), p. 1354.

⁶ In *The Home Book of Modern Verse*, p. 272.

CHAPTER NINE

THE BUILDING

MEN come to the church to worship God. Amid meaningful surroundings and blessed memories they meet with the congregation for the old, old experience of worship. The design, arrangement and ornamentation of the building may help or hinder this ancient folk pattern. If the building is ugly, bizarre or nondescript, the soul can never feel entirely at home within its sheltering walls. If it is beautiful, true and significant, it provides a home which gives every possible help to the soul in the difficult matter of worship.

Historically, the church building has been conditioned by two factors: the purpose of the building and the available methods of construction. Since the early days when the *Apostolic Constitutions* pictured the church as a ship, the purpose of the building has remained unchanged, though the methods of construction have varied. Catholic worship needed just three elements for its realization: an altar, a priest and a congregation. These three elements determined the general plan of the room or building for worship.

From the early days of the basilica down to the latest Roman church of Barry Byrne or Dominikus Böhm such a room is constant in its two major factors. Always there are a sanctuary for altar and priest and a nave for the congregation. The altar stands in the center of the sanctuary or chancel. It is incidental whether the celebrant stands in front of or behind the altar, whether it is covered with a

canopy or backed against a dossal or reredos, whether there are other appointments in the chancel such as ambo, pulpit, clergy stalls or credence table. The important item is the altar upon which the priest may celebrate the holy mysteries. The nave is the body of the ship, the protecting shell for the congregation.

It is true that Protestantism modified the chancel. Strictly speaking, we may say that such forms of Protestantism as the Reformed Church and the free Congregational, Methodist and Baptist churches eliminated the chancel entirely by throwing out the altar. The church became a meetinghouse. Where there is an altar there is a sanctuary and where there is a sanctuary there is a church building. That is the important difference between a church and a meetinghouse. Even today one finds many free Protestant churches which are without so much as a communion table. When the Lord's Supper is observed an old parlor table is moved out of the vestry room to act as a fitting resting place for the bread and wine.

At its best, Protestantism added to the chancel the pulpit, which was not always present in the Catholic churches. It celebrated the sacrament of the Word as well as the sacrament of the Eucharist, and the pulpit became, not only the chancel appointment by which this was conveniently done, but also the visible symbol of the Protestant emphasis. The Lutheran and Episcopal churches kept the modified functional chancel and thus at its most important point retained their architectural continuity with historic Christianity. Today, as yesterday, Lutheran and Episcopal churches contain both altar and pulpit, generally placed in proper relationship.

Sanctuary and nave were constant, but the outer shell

varied with changing methods of construction. The early Christian basilica was of simple post and lintel construction. Two rows of double columns formed the plan of the nave. The two interior rows carried the lintels which bore the walls sustaining the timber roof. Clerestory windows admitted light. Slanting timber roofs, which leaned against the nave proper, covered the side aisles. The east end of the nave was rounded or tapered off to form the apse in which the altar was placed. This simple and admirable adaptation of Roman architecture produced the basilica church. It was a functional building resulting from the best use of the available methods of construction.

To give a detailed account of the architectural development of the church building would be out of place here. It belongs to the story of architecture and may be followed in such a book as *Architecture and the Allied Arts*, by Alfred Brooks. It is sufficient to call attention to the functional nature of the changes which resulted in the now familiar styles.

Take the emergence of the Byzantine dome, for example. A dome has a circular base and calls for a circular foundation or support. The Roman architects had solved this problem by building a circular wall of great thickness to support the massive dome, as in the Pantheon at Rome. This dominant circular support severely conditioned the interior arrangement of the building, however.

The Byzantine architects took a device, called the squinch, and adapted it to the problem of supporting a hemispherical dome over a square compartment, thus greatly enlarging the scope and interest of the building. The squinch was simply a bracket built across one of the angles forming a

square. Four such brackets built across all the angles of a square will change the square to an octagon. Upon this the dome might securely rest. Of course, the dome would not fit precisely because its support would not be circular. At this point the Byzantine architects revealed their genius. They modified the squinch by changing it to a quarter-circle and by giving it support in the form of an immense bracket extending well down on the pier. This bracket was then sprayed out into the quarter-circle as it reached the top of the pier. It was really a concave, spherical triangle and was called a pendentive. Four of these devices built upon four great piers of a square compartment would naturally form a circular summit upon which a dome might nicely and beautifully be built. The resultant style, expressed in Sancta Sophia and the other great domed buildings, was determined by this ingenious engineering device.

By 1000 A.D. the vaulted buildings of Romanesque architecture began to appear. The essence of Romanesque building was the round arch exerting a lateral thrust. These buildings were of pure masonry in which the nave was vaulted in brick and stone by the round arch. The nave was composed of a series of vaulted square compartments and the adjoining side aisles. Given four piers to form a square compartment, six arches were required to support the vault, one each to span the four sides of the compartment and two built across the diagonals. Such a heavy vault would exert tremendous pressure upon the piers which would need some additional support or counter-pressure. This lateral thrust upon the piers by the vaulting was finally balanced by the lateral thrust of ribs placed on the outer sides of the piers. These ribs not only helped to support the piers, but also supported

the roof of the aisles which ran the length of the nave. The thrust of the ribs in turn was balanced by a thickening of the lower walls at the point of strain. This thickening was a modification of the old pilaster and was called a buttress. It helped to support the gigantic and wonderful structure which we know as the Romanesque building. We call it Romanesque because it is a modification of the earlier Roman methods of construction.

The tremendous lateral thrust against the walls of the nave led to massiveness of structure, however. Presently the engineers found a method of rendering the structure more buoyant by the use of flying buttresses, and Gothic architecture was born. Gothic church architecture is that type of building in which a long, high nave is vaulted by masonry, the weight of the vault being carried by the piers and the tremendous thrusts exerted by the heavy vault being balanced by flying buttresses rather than by a heavy wall. It is important to note another feature. In Romanesque architecture the compartments had to be square because the crown of the arch was limited by its semicircular form. The Gothic builders, however, discovered the pointed arch, which made possible any rectangular arrangements of piers and spaces, for now all six ribs could be brought to the same height by raising or lowering the peak of the arch. Hence the pointed arch with which we are so familiar, an aesthetic or stylistic feature, to be sure, but one which arose from the inexorable logic of Gothic engineering and gave to the Gothic nave such infinite variety.

Such methods of construction result in the typical Gothic church: a skeleton of piers, buttresses and ribs supporting a stone vault overhead. The wall itself is incidental as far as

the basic structure of the building is concerned. Generally it is of glass, which achieved great brilliance in the heroic days of Gothic building and helped to produce an interior of luminous and mysterious beauty. But the beauty was the result of an honest, functional architecture.

In all these historic forms of architecture the style or form of the building resulted from the use of specific methods of construction. These methods, in turn, were the best and latest methods available at the time. The resulting building might therefore be called functional. It was designed to house altar, priest and people, and it was built according to the best methods of construction known.

How different has been the Protestant approach to church building in America. Fearful of Catholic influence, it neglected the Holy Communion and the necessary altar upon which to celebrate it. Though worship is the most important function of the church, this was neglected in favor of public speech, for the sermon was hardly thought of as part of the liturgical movement of the service. This resulted in a platform instead of a chancel and a reading desk instead of an ambo or pulpit. The same confusion existed in regard to the enclosing shell or building. Visit any town in the United States and you can see the completely nondescript buildings erected as churches. One guess is as good as another as to what the designer had in mind. Only two trends are worthy of note. One is the continuation of the simple Renaissance buildings which early found expression in the east as Colonial architecture and in the southwest as Spanish Renaissance. The other trend is a Gothic style revival which, though it often results in beautiful churches, is imitative of a style which grew out of medieval methods of construction.

In this sense it is not a functional architecture. Nor is it organic to our own day because it carries with it an ornamentation and a symbolism, from gargoyles to frozen angels, which have no immediate meaning for us. Surely a gargoyle in a modern church is the last word in anachronism.

Happily, we are again recovering a functional, honest church architecture. The historic chancel is being restored in the Protestant church; a contemporary ornamentation and iconography are being introduced, and even modern building methods and materials are being utilized in the construction of the enclosing shell.

II

The minister, architect and building committee of the church would save themselves from later charges of incompetence if, before breaking ground for the new building, they would ask five fundamental questions.

1. What is the purpose of this church building? What activities must it house; what emotions, concepts and idealism must it crystallize? In answering this question the committee might well plan for educational and social activities. With these matters we are not here concerned, for this is a discussion of worship. Perhaps the committee might never get around to worship as the fundamental answer to this question. Let us hope that they do. Let us hope that they declare, "We must build a room in which men may gather to adore the eternal God and to contemplate his imperative nature and will." Such a room would be divided into a nave for the people and a chancel for altar, pulpit and ministers of worship.

2. What ornamentation and symbolism shall be used in

this room? Shall the ornamentation be geometric design without any religious significance, a series of cartouches or plaques with a significant symbolism, frescoes, murals and oils in frame, or shall there be no ornamentation at all? Shall the ornamentation find expression in glass—richly storied after the manner of Chartres or simple amber, plain except for an occasional medallion, or covered entirely with curtains and hangings? Shall the symbolism used reproduce the historic iconography or shall it relate itself to the contemporary situation? In either case, will the symbols speak for themselves or will they need explanation?

3. What is the best method of construction available? How are the other buildings in the community being built? What materials and methods are being used in their erection? Is there any good reason why the church should discard these modern methods for the more difficult ways of antiquity?

4. What style will the building assume as the result of these methods of construction? Do you want to be dishonest in your building? Do you want to build with steel and cement and have the building look like a masonry structure because you have covered your steel ribs with stone and erected hollow buttresses for show when none were needed to support the structure? Do you want to practice deception by marking the plaster or cement to resemble stone? Do you want to point your arches and windows when there is no structural necessity for this? What kind of style will your building assume when you do not tamper with the essential structural lines and methods of modern engineering?

5. Is this style organic to the place and time in which you live? Does it harmonize with the other buildings in the

community? Will the modern man feel at home within its protecting walls or will he feel that he is in a mausoleum or an antique shop?

Consider the relation of these questions to the new functional building as regards the chancel and its arrangement, the ornamentation and symbolism, the structural methods and resulting style.

III

Many Protestant churches have restored the historic chancel, and it is deeply to be hoped that many more will do so. In the chancel the altar is placed back center, thus occupying the natural focal point of the whole interior. The eye at once rests upon the altar and the heart at once knows that here is the house of God and the very gate of heaven. Proper appointments for the altar include the simple Christian symbol of the cross, two altar vases and two altar candlesticks, a covering for the top, with a narrow frontal and sides of several inches. Liturgical interest is given these appointments if the covering is changed with the liturgical season according to the Roman sequence: purple, gold and white, and green. The altar ought to be kept appointed with its proper covering and with either its candles or vases of flowers, all the week, so that anyone coming into the nave may know that the place is ready for worship — and not only ready, but daily used and loved by the people.

Back of the altar there may be a large storied window, three slender lancet windows, a reredos, a dossal, or simply the bare wall of the apse, as in the churches of Rudolph Schwarz and in some of those by Dominikus Böhm. The windows are likely to take the eye away from the altar,

however; the bare wall is rather bleak, and the reredos is likely to be too austere if made of stone, or too monotonous if made of wood. I think the dossal forms the best background for the altar. It does not have enough intrinsic interest to take the eye from the altar and yet its hanging folds and rich texture create a warm, friendly tone. It may also be liturgically expressive if it is changed according to the season. Some Protestant churches now have a complete set of dossals, altar and lectern cloths to be used in liturgical rotation. This lends warmth and dramatic interest to the whole church year and affords, I think, the most satisfactory treatment for the altar.

If the choir is placed in the chancel, they are seated in stalls at right angles to the altar, either at one end of the chancel or on both sides. The pulpit is placed in front of the choir to one side and the lectern to the other side. Or the pulpit may be elevated on one of the piers of the great crossing as is often done. This affords a well balanced chancel and provides an architectural point of continuity with historic Christianity.

Unfortunately, not all ministers use the proper ceremonial in this sort of chancel. They are unaware of the amenities which should be observed in the presence of the altar. During the prayers of the anaphora in Holy Communion, during the presentation of the offering at the daily services, and at other appropriate times, the minister squarely faces the altar or kneels before it, in the deep knowledge that he faces God. Nor does he stand before the altar or move about the chancel in a sack suit or — heaven forbid! — a dapper cutaway. There is nothing quite so much resembling a rabbit before the hounds as a parson in tails moving about the

chancel. When the cutaway is combined with the clerical collar in the attempt to give an ecclesiastical touch to the situation, the last outpost in poor taste has surely been reached. If the clerical collar is worn it should be worn with a black or oxford gray sack suit or with the gown. The correct vestment for the minister is the scholar's gown which may or may not be adorned with academic hood or liturgical stole. The stole is a narrow band of silk hung about the neck and over the shoulders to the knees. It is worn over the gown and its color changes with the season, thus harmonizing with the liturgical color of the chancel.

One does not have to build a new church to have a chancel and proper ceremonial. Even though the structural lines of the building are nondescript, a little remodeling can make possible the placing of the altar in a central position, a pulpit and lectern on either side, and liturgical colors for altar and lectern. Even though the result is an architectural compromise, it is better to compromise on this basis than on the liturgical basis and be without an altar. One has, at least, the necessary elements for worship: minister, altar and pulpit, people. Strictly speaking, the shell is protective and incidental.

I have never seen a church in the city or the country that could not be improved by restoring the historic chancel. Nor does one have to tear down the building to effect such a change. Generally it can be made quite inexpensively and beautifully if a little ingenuity is used in the rearrangement and if a dossal is provided for the background of the altar. Often the minister of a country church may feel that his building is too small or plain for this reconditioning. The

very simplicity of the building makes this process easy, however, and brings to the church a new touch of beauty and meaning. The minister of a large, sprawling, Akron type of church may feel that such a change is impossible in an architectural monstrosity. Yet I have seen this kind of room made over into an attractive sanctuary for worship.

IV

The building itself may be wonderfully helpful, however, in providing a physical home for the modern worshiper. The futility of an ancient decoration and iconography has already been discussed. What shall take their place? Is there a contemporary symbolism which can speak of the things of religion more swiftly than words?

No, there is no such symbolism fully developed because there has been no adequate sanctification of the common life. When the liturgy itself begins to lift the common life into the realm of worship, we shall have a valid and organic iconography. Meanwhile, a beginning has been made. Figures of contemporary churchmen, social workers, scientists and humanists have already been included in glass and sculptured ornamentation. Vocational symbols have been brought into the nave and chancel in order to depict the relationship between worship and work. This has been done in a generous way by the First Unitarian Church of Chicago, of which Dr. Vogt is the minister. Though the structure of the building itself is Gothic, the iconography of the nave is modern. Taking the place of the triforium gallery often found below the clerestory windows in Gothic churches, is a band of inlaid marble cartouches or tablets of various colors representing the

vocational interests of mankind. Each bay has above it four symbols devoted respectively to commerce, manufacturing, the trades, the sciences, communication, raw materials, the professions and the arts. Most of these symbols speak without explanation. When in a cartouche you see a locomotive or a steamship you know that commerce has been brought into the church, and when you see a microphone or a printing press you know that communications have been brought into the church for sanctification. Such simple symbolism from the common life is a gesture in the right direction. It may be done in mosaic work, in medallions in the windows, in plaques and wooden shields hung between the windows. Even an old church may replace its windows or may hang plaques and shields containing a new iconography.

The alternative to this is not richly storied windows and medieval bric-a-brac, but sheer austerity, with perhaps the occasional use of the cross or a sculptured figure and the gleam of polished metal. In this regard, it is interesting to study the interiors of thoroughly modern church buildings. Symbolism is sparingly used. Interest is created by essential structure and the athletic flow of ornamentation. The cross is often used with dramatic power. In the German churches of Dominikus Böhm, for instance, this great symbol is used with boldness. In St. Joseph's of Hindenburg an enormous cross towers above the altar. In the Lady Chapel of the same church, the Virgin's altar is placed at the base of the tower. High above, clinging to the sheer lift of the narrow vertical, is an elongated cross. The dramatic effect is tremendous. In his War Memorial Church at New Ulm and in his church at Bischofsheim, Böhm uses this same principle of a great towering cross above the altar. It dominates both chancel

and nave. In the churches of Rudolph Schwarz at Aachen and Leversbach there is nothing but the cross and the lithe, gleaming lighting fixtures.

Other ornamentation may result from such functional features as modern electric illumination, which has its own beauty: sleek, radiant, clean. How stupid to fashion electric fixtures into replicas of oil lamps, candelabra and swinging lanterns. Again this is sham and nonfunctional ornamentation. We may thank heaven that oil lamps are no longer necessary. The new churches of St. Patrick's of Racine, the Church of St. Charles Borromeo of Newark, St. Joseph's of Seattle, the Federated Church of Orland, use various methods of modern illumination, some with clean, stream-lined fixtures and others with indirect illumination which floods the room with a warm, rich glow. Even in a remodeled building, such as the Methodist Church of Oconomowoc, modern illumination gives to the nave a sense of propriety and vitality which oil lanterns and electric candles can never hope to convey. And so with all the ornamentation; instead of trying to reproduce the craftsmanship of the medieval guilds, let it bear the sleek and gleaming touch of modern metallic forms.

v

Happily, too, the return to functional building is taking place not only in the search for an organic symbolism and the restoration of the chancel, but also in the use of new methods and materials of construction. The outer shell of the church is becoming harmonious with the other buildings in the community. No longer do building committees have to revive by imaginative tour de force one of the historic styles in order

to escape being nondescript. A new, functional and beautiful style of church building is already here.

Until recently most of this building was done in Europe. Americans may at least look at the photographs of such buildings as they appear in the various architectural magazines, in the book *Moderne Kerken in Europa en Amerika* by Professor J. G. Wattjes, and in Chapter VIII of Sheldon Cheney's *The New World Architecture*. During the past few years such buildings have also been erected in the United States and may be studied both in photograph and in reality.

Some of these buildings take the form of folk architecture. Built with modern materials the style and ornamentation are shaped to accentuate the characteristic architectural features of the folk community. In this way the building becomes organic to the particular racial or national group who may be using it. Such churches are the Högalid Church of Stockholm¹ and the Gloria Dei Lutheran Church of Providence, Rhode Island. These are modern buildings with the folk motifs of the Scandinavian congregations that use them.

Several of the new German churches are particularly interesting as expressions of pure form unclouded by any folk accentuation. Dominikus Böhm has experimented with methods of securing unusual plasticity in his concrete forms. His churches at New Ulm and Bischofsheim are built in concrete with a dramatic and thrilling use of the parabolic arch. Light itself becomes one of the architectonic features of the structure, giving warmth and color to the forms and dramatic interest to the chancel where altar and towering cross stand forth in bold relief and radiant light. In their suggestion of strength and austerity, these buildings carry the authentic note of what Professor Otto calls "the numinous." They

strongly remind the observer of the presence of a tremendous God.²

In his church at Hindenburg, Böhm has used brick. Forms are massive and simple, arches are semicircular, ceiling is flat, chancel appointments and other ornamental details have the swift flowing lines of modern decoration. Two features are especially interesting: the Lady Chapel at the base of the high tower, whose interior rises unimpeded to a great height; and a spacious atrium between the entrance and the nave. It is an unusually satisfying building, one in which the modern man would feel entirely at home.³

Built of steel and glass, the Stahlkirche of Cologne has long been known as an interior of great warmth and luminosity. It suggests possibilities for the future in this method of construction. The exterior is hardly satisfactory, however, not being definitive enough in its suggestion that here is a house of God.⁴ This is a defect of many European experiments, such as St. Anthony's at Basel. An industrial rather than an ecclesiastical motif is achieved. Functionalism in architecture needs to be touched by the poetic consciousness just as it does in preaching and prayer, in order that the spirit and experience of worship may be realized.

Rudolph Schwarz strikes still another accent in Germany. The nave becomes an oblong box. Simple windows flood the chancel with light. The chancel is bare except for the gleaming black marble altar set against the white wall, and two standing electric fixtures. All attention is centered upon the altar. There is absolutely no distracting ornamentation or interesting form. The sacrifice of the mass is the only thing that counts.⁵

In America we have a number of fine modern churches.

Very satisfying are those of Barry Byrne. The simple brick structure of St. Patrick's in Racine, with its serene interior, its honest structure, its modern decorative motifs, is worthy of careful study. Often as I enter the building and sit down for a few minutes I have the sense of being at home and rather envy the fortunate people who have such a building in which to worship regularly.⁶ Very thrilling too is Byrne's proposed design for a Congregational church in Chicago, with its great balanced masses and radiant verticals that give compelling expression to the surging energy of the modern world.⁷

Interesting experiments in the use of concrete as a building material have been made by Albertson, Wilson and Richardson in the fine St. Joseph's Church of Seattle; by Bard and Vanderbilt in St. Austin's of Minneapolis, where the forms are derived from the parabolic vault;⁸ and by George Simonds in the excellent Federated Church of Orland, California.⁹ Though the resultant forms are very different, these experiments in concrete remind one of the first attempt along this line by Frank Lloyd Wright back in 1905 in the Unity Temple of Chicago.

When it is completed, one of the most thrilling of the country's modern church buildings will be the chapel of Loyola University at Chicago. The architect is Andrew Rebori, who also designed the library which faces the chapel across the quadrangle. The church is a monolithic structure of poured concrete, with a long nave which one enters through a glorious east front overlooking the lake. Large clerestory windows provide ample light. The sanctuary proper is lighted by narrow bands of brick glass which bind together a series of arches. These bands of light are so placed that

when mass is said in the morning the altar will be radiant with natural light. A great crucifix above the altar will dominate the sanctuary and nave, complementing a cross of similar position and size on the exterior. The whole exterior has been made interesting with modern decorative motifs and a strong, resilient tower which gives grace and strength to the whole building. Here, at least, is a modern church building which can be called definitive and beyond the experimental stage.

There are other experiments in modern methods and designs, such as the excellent exterior of St. Mark's in St. Louis, where stone copings, architraves and lintels are built into a wall surface of brick and a heroic figure of St. Mark is balanced on the other side by the tower and fleche. Interesting too is the charming group of buildings and patios of the Latter-Day Saints Church of Glendale,¹⁰ and the simple little church of the Moravians in Rudolph, Wisconsin. Enough has been said to record the fact that a functional church architecture is already in existence, using varied materials and resulting in a variety of forms compatible with the contemporary spirit. A minister and building committee no longer need to be hesitant about planning their new church along these lines. By boldness and honesty at this point they will secure the everlasting gratitude, not only of the local congregation, but of the whole church as well.

Consider the effect of such a building upon the community. No longer does it make visible the suggestion that religion is an anachronism in the modern world. By its strong, honest, beautiful lines, harmonious with the rest of the town, it reveals the relationship of a vigorous, clean religion with an in-

quiring and open life. It stands in the community as the home of the human spirit. Men know that time and again they can come to such a church and really find holy fellowship with a living and contemporary God.

NOTES

¹ Sheldon Cheney, *The New World Architecture* (Tudor Publishing Co., 1930), p. 336. Hudnut, "The Modern Spirit Enters Contemporary Church Architecture," *American Architect*, Dec. 1932.

² Cheney, *op. cit.*, p. 338. Hudnut, *op. cit.*

³ *Architectural Forum*, Aug. 1935.

⁴ Cheney, *op. cit.*, p. 346. Hudnut, *op. cit.*

⁵ Reinhold, "The Architecture of Rudolph Schwarz," *Architectural Forum*, Jan. 1939.

⁶ "Modernism Goes to Church—The Barry Byrne Churches," *American Architect*, Nov. 1930.

⁷ Taylor, "Protestant Church Design in America," *Architectural Record*, July 1939.

⁸ Lavanoux, "Recent Trends in Catholic Church Design in America," *Architectural Record*, April 1939.

⁹ Taylor, *op. cit.*

¹⁰ *Ibid.*

FOR FURTHER STUDY

A. M. Brooks, *Architecture and the Allied Arts*. Bobbs-Merrill Co., 1914.

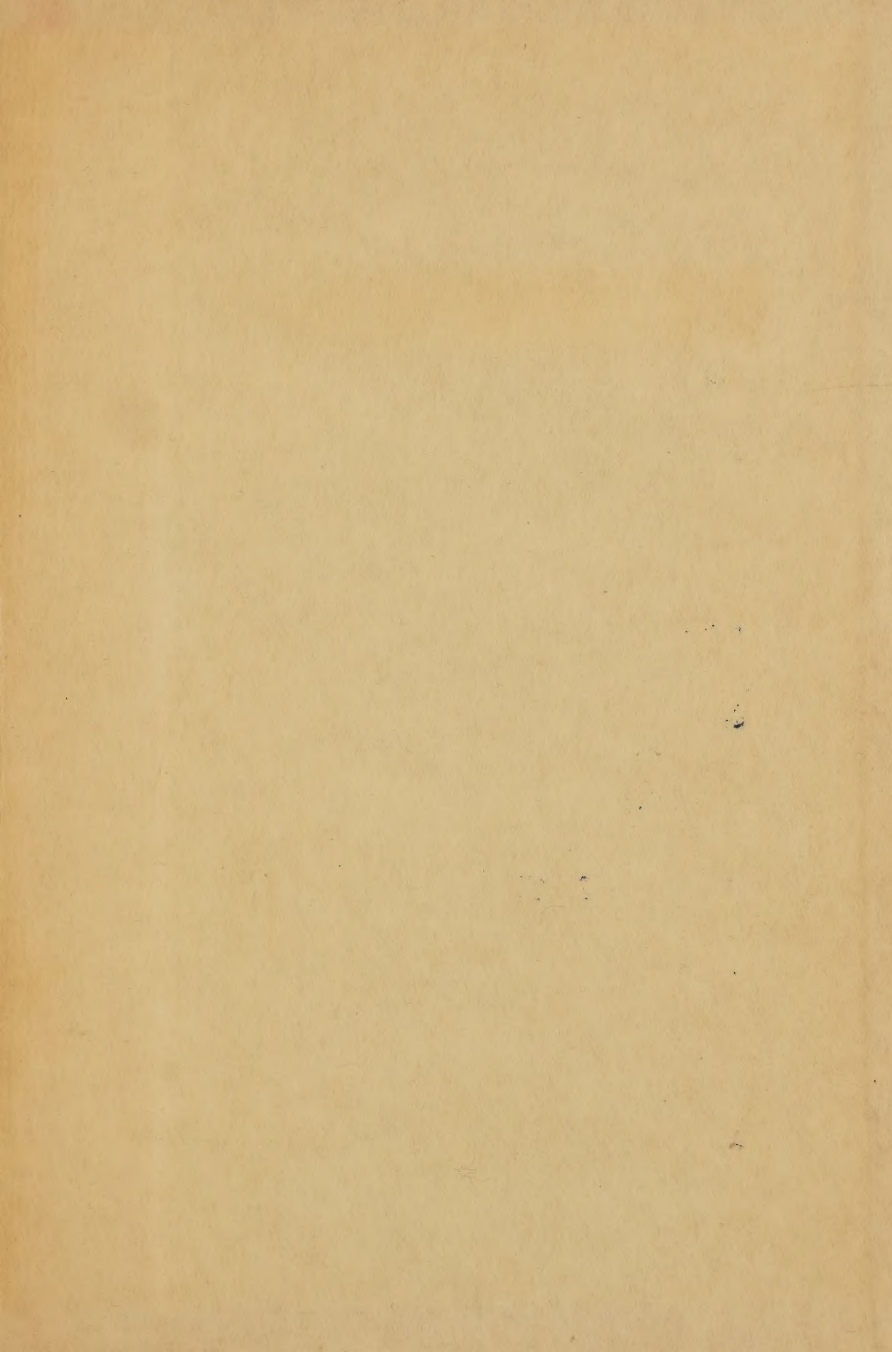
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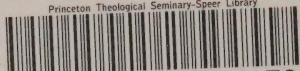
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